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The School Musician

Vol. 25

1953-1954

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CIRCULATION

ART

TEEN-AGE

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B. H. V.
Director
Gaffney
Gaffney



Band

Daniel
Director
Indiana
Bloomington



Audience

Robert
Helix
La Mesa



Obituary

Bob O.
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The

Arthur
Director
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Oberlin



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ART

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TEEN-AGERS

Judy Lee

The School Musician

28 EAST JACKSON BOULEVARD
CHICAGO 4, ILLINOIS

Founded in 1929

A magazine dedicated to the advancement of school music—
edited for music directors, teachers, students, and parents.
Used as a teaching aid and music motivator in schools and
colleges throughout America and many foreign countries.

Vol. 25, No. 1, September 1953

Clinical Editors

Brass

B. H. Walker
Director of Music
Gaffney High School
Gaffney, South Carolina



String Clearing House

Angelo La Mariana
Western Michigan
State Teachers College
Kalamazoo, Michigan



Band Forum

Daniel L. Martino, A. B. A.
Director of Bands
Indiana University
Bloomington, Indiana



Percussion

Dr. John Paul Jones
Conservatory of Music
221 1/2 Broad Street
Albany, Ga.



Audio-Visual Aids

Robert F. Freeland
Helix High School
La Mesa, California



The Clarinet Corner

David Kaplan
Director of Music
Reynolds Community
High School
Reynolds, Illinois



Oboe, Bassoon

Bob Organ
Woodwind Studio
1512 Stout St.
Denver 2, Colorado



The Choral Folio

Walter A. Redby
Choral Music Director
Joliet Township High School
Joliet, Illinois



The Band Stand

Arthur L. Williams, A. B. A.
Director of Bands
Oberlin College
Oberlin, Ohio



Flute

Rex Elton Fair
957 South Corona St.
Denver 9, Colorado



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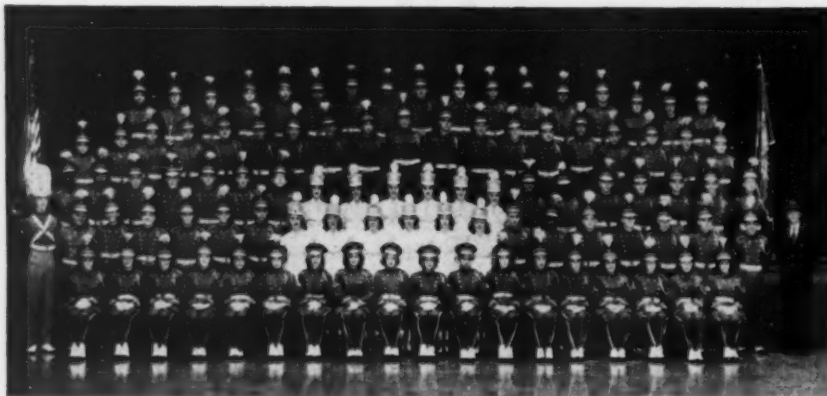
The clinical editors in The SCHOOL MUSICIAN are all recognized authorities in the field of Music Education. Each person is highly qualified as an adjudicator, lecturer, clinician, and conductor. Directors and officers of various district, state, and national associations who desire their services are encouraged to write direct to each columnist for information regarding available dates and fees.

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We Say—“Boost The BUNDLE”!!



Washington, Pa., High School Band—1952-53



Paul E. Harding

“Next year we anticipate a bundle of at least fifty subscriptions.”

Read what this famous Band says about the SM BUNDLE

How to USE The BUNDLE

Directors can have students read the Clinical Section each month that is written for their respective instrument. There are 10 complete Clinicals in each of the ten yearly issues.

Directors may assign or call for volunteers to report each month on the four to six full length feature articles. Students should study both the Teen-Agers Section and the School Music News to see what other bands are doing throughout the nation. Parents can read the magazine at home so as to be better acquainted with the over-all scope of Band programs in America.

Many Directors require students to prepare a term paper for grading which has been based on at least one feature article in the SM.

How to ORDER The BUNDLE

The famous SM “BUNDLE PLAN” was devised in order to give the students in high school bands, orchestras, and choruses the opportunity to have their own personal copy of The SCHOOL MUSICIAN at a very low cost. The regular subscription is \$2.00 per year. Now every student may subscribe for just \$1.00. You may start anytime.

Directors or a designated student should collect \$1.00 from each interested student. Send a check for the total number of students subscribing, plus the name of the person that the bundle should be sent to for each of the ten months. Your subscription will start immediately.

Department of Music
Washington High School
Washington, Pa.

Dear Mr. McAllister:

This year thirty-five students from the Washington, Pa., High School Instrumental Department subscribed to The SCHOOL MUSICIAN by the Bundle Plan. Most of them had read the single copy that we secured for our magazine rack in previous years and so we're well acquainted with the general content. The Bundle Plan sold itself. Next year we anticipate a bundle of at least fifty subscriptions.

I need say very little about the quality of The SCHOOL MUSICIAN as it has consistently maintained high standards which have made it invaluable to all music students and their directors. The Bundle Plan has made this excellent morale booster a still more valuable asset as it is now available at very economical rates. I say—“Boost the Bundle.”

Sincerely,

(signed) Paul E. Harding
Director of Band

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"They Are Making America Musical"



School musicians applaud—

Al. G. Wright of Miami, Florida

Al G. Wright is Director of Music at Miami Senior High School (Miami, Florida) where he has been serving since 1938. Under his direction the Miami Senior High School Concert Band and the Miami Senior High School Symphony Orchestra have become nationally recognized for their excellence. The Miami High School "Million Dollar" Marching Band is known throughout the country for its precision marching and colorful halftime musical extravaganzas.

Mr. Wright received his B.A. degree from the University of Miami (Florida) in 1937 and his M. Ed. from the same school in 1947. He is a member of the Board of Control of the American Bandmasters Association; member of the Executive Council of the Board of Control of MENC's National Interscholastic Music Activities Commission (NIMAC), which replaced NSBOVA; past president of the Florida Bandmasters Association, Florida Orchestra Association, and the Florida Music Educators Association. He is a member of the Governor's Florida Teacher Education Advisory Council.

Mr. Wright has made clinic, guest conductor, and lecture appearances throughout the United States. His writings on Music Education have appeared in the leading professional music magazines.

The **SCHOOL MUSICIAN** is proud to present Al G. Wright as young and highly talented school music director who is truly "making America musical."



ARTHUR Sullivan, clarinetist, says...



ARTHUR Sullivan, clarinetist, says...



The Connstellation's *completely new bore* (U. S. Patent), coupled with individually-tailored undercut tone holes, precision-threaded tone hole inserts and new, redesigned key spatules make this all-new Conn clarinet the "world's finest," bar none! Here's an instrument, for the first time, with instant, easy response, beautiful "non-spreading" tone AND fine intonation in all registers. Already accepted and acclaimed by many top artists and educators. Ask your Conn dealer about it NOW.

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ARTIE SHAW, most eminent modern clarinet artist, says—"A distinctive achievement!"



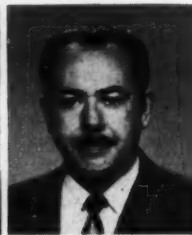
MICHAEL GUERRA, Philadelphia's leading teacher, formerly with the Philadelphia Symphony Orchestra.



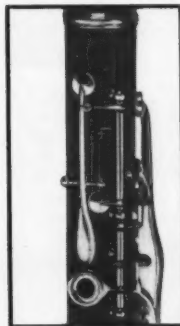
JOHNNY MINCE, featured artist with Archie Bleyer radio and TV orchestra.



ARTHUR CHRISTMANN, clarinet authority at Julliard School of Music, N.Y.C.



WILLIAM STUBBINS, professor of clarinet, University of Michigan. Uses 282N.



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When attached to the standard octave key, the S-K mechanism will aid those players who have difficulty in playing clearly and easily in the upper register as well as the B \flat on the middle line of the staff. Added resonance key is opened when special speaker hole is open for B \flat ; closed when playing in upper register.



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WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

September, 1953

Please mention *THE SCHOOL MUSICIAN* when answering advertisements in this magazine

7

SMart Ideas —

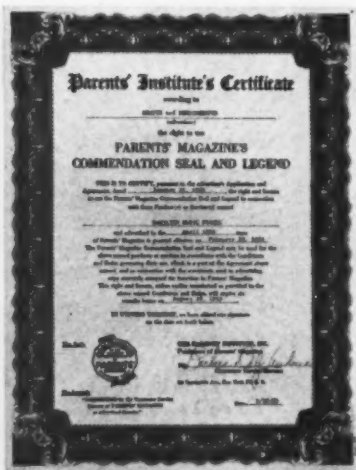
News From The Industry



Bundy Resonite Bass Clarinet Well Received

The new Bundy Resonite Bass Clarinet, with one-piece body, was formally announced by H. & A. Selmer, Inc., at the Music Trades Convention in July. Many bandmasters had already had a chance to look it over at regional music clinics, and their reports indicate an excellent reception of the instrument. And in price, Selmer plans to sell these instruments for only \$432.50, complete with case and including excise tax.

Acoustical tests like the one shown above climaxed two years of preparation for the release of the new Bass Clarinet. For additional information on this fine new instrument, see your local music dealer, or write direct to H. & A. Selmer, Inc., Elkhart, Indiana. Be sure to tell them you read about the Bass Clarinet in *The School Musician*.



Hamilton Music Stands Receive Magazine Award

Hamilton Music Stands have been awarded the Parents' Magazine Commendation Seal and Legend. This seal (Turn to Page 49)

New Student Viola Featured by Scherl & Roth

The above photograph was taken at the Southeastern Music Educators Conference at Chattanooga, Tennessee last spring. The occasion was the display and presentation of the Scherl and Roth Intermediate Viola which is constructed with high rib dimensions so that beginning students have an instrument that is truly a Viola with characteristic Viola tone.

In the photograph (left to right), Mr. J. Frederick Muller, Educational Director of Scherl and Roth, Inc., is explaining the Intermediate Viola to Mr. Victor Rumble, Director of the Cherokee School of Music in Kentucky while Ed Kalb of the AMC listens in.

For further information on this fine



student Viola, ask your local music dealer, or write direct to Scherl and Roth, Inc., 1729 Superior Ave., Cleveland, Ohio. A mention of *The SM* would be appreciated by the manufacturer.



Larilee Presents New School Student Oboe

Of special interest to schools is the new, low priced "School Model Plateaux" oboe, just added to Larilee Woodwind Company's line of oboes. The Larilee Company, located in Elkhart, Indiana, are specialists in oboe manufacture.

The new school model incorporates simplified fingering and covered finger holes in a full conservatory. It is claimed by the manufacturer that the absence of tone-muffling inserts results in remarkably clear tonal quality and ease of blowing. It is made of Mozambique grenadilla wood and guaranteed crack-proof.

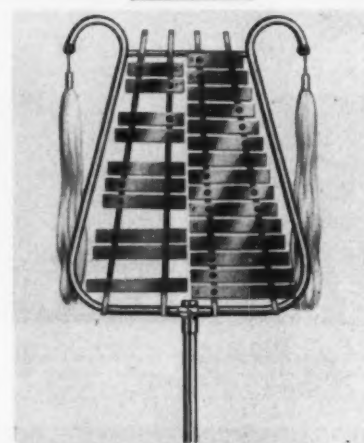
For further information on this new student oboe, ask your dealer, or write to Larilee Woodwind Co., Elkhart, Indiana. It would be nice to mention *The School Musician*.



"The Beautiful Flute" by Wm. S. Haynes and Churchill

The editor of *THE SCHOOL MUSICIAN* has chosen the title "The Beautiful Flute" for the above photograph which was created by the Wm. S. Haynes Co., and the photographer Wilfred Churchill. The picture is a symphony in itself. A rose, a symbol of notation, and a flute. Blended together, they present a masterpiece of the total Arts.

The *SM* believes the theme is one of the greatest in the advertising business ever created. It is for this reason that it was published, so that readers might enjoy its beauty. Reproductions of this picture appear in the current catalogue of the Wm. S. Haynes Co., 108 Massachusetts Ave., Boston, Mass. When writing, be sure to mention the *SM*.



Grade and Jr. High Bell Lyra Offered by L & L

Younger bearers of the Bell-Lyra in school bands, often burdened on the march with the weight of standard instruments, will be interested in knowing about Leedy & Ludwig's new "Lite-Wate" Bell-Lyra. The new instrument is designed especially for march work and for grade and junior high school players.

From the standpoint of performance (Turn to Page 53)

The Chi
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ELKHOR

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MEN WHO HAVE MASTERED BRASS USE HOLTON INSTRUMENTS

The Chicago Symphony Brass Ensemble is a team of musicians who are among the most accomplished artists you will find in America today. Their distinctive achievements in this most exacting field of music have drawn nation-wide attention and appreciation.

All the men of the Chicago Symphony

Brass Ensemble use Holton instrument. Advanced musicians find in Holton Stratodyne and Revelation instruments the key to brilliant, superior performance. So, too, will the student find in Holton Collegiate instruments the ideal talent-partner to inspired musical progress. See your Holton dealer.

Left to right: Hugh Alan Cowden, French horn, Frank Crisafulli, trombone, Adolph S. Herseth, trumpet, Renold Schilke, trumpet, Arnold Jacobs, tuba.

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COLLEGIATE for the student



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- Wide Span Bellows
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SOME MUSIC INDUSTRY NEWS



Pictured here is the Aggressive New Educational Staff of Carl Fischer, Inc., Instrument Department, Chicago, Ill. Every man is an expert instrumental music advisor in his own right. (Standing, r. to l.): George E. Piersol, Professor of Instrumental Music, and Director of Symphony Orchestra, Buena Vista College, Storm Lake, Iowa, seven years; and Director of Instrumental Music, Kankakee High School, twenty years; Tom Fabish, internationally famous for his work with the CYO Band of Chicago, Band Director, St. Mel and Mt. Carmel High Schools, Adjudicator, Clinician, and authority on administrative and marching bands; Bob Huyer, received music training at DePaul University and Woodrow Wilson Junior College; studied under several prominent brass teachers in Chicago; has played with many of the better professional dance bands and concert bands in and around Chicago; George A. Quinlan, Graduate of DePaul University, 1943; M.M. DePaul; Instrumental Music at Marquette H. S., Ottawa, Illinois; Grade and High Schools in Chicago; played professionally with different bands since 1939; arranged for various bands, also school bands, etc. (Seated): Gil Ellman, Manager of Instrument Department; specialist in woodwind instruments with varied professional experience; apprenticed in musical instrument repair under Leo Cooper; has made studies in clinical instrument construction and experimental acoustics; and Joe G. Powell, graduated Duke University, 1936; attended Wharton School, University of Pennsylvania, 1937; worked for A. C. Nielsen Co. as a field investigator in market research before joining Carl Fischer in 1947; was a Major in the United States Marine Corps.

Bob Liessman Joins Getzen As General Sales Manager

Bob Liessman is no stranger in the music business since he was employed as a salesman and school band organizer way back in September, 1926, when he was employed by Frank Holton & Company, Elkhorn, Wisconsin. This was the beginning of his association with T. J. (Tony) Getzen, who at that time, was the factory superintendent of Frank Holton & Company. He traveled the New England States at that time, working directly for one of the finest gentlemen in the industry, namely, Mr. Frank Holton, with whom he enjoyed many happy years.

He was born in Reedsburg, Wisconsin, on March 2, 1904. Graduated from Reedsburg High School in June, 1922, playing trombone and baritone in the High School band and orchestra. He attended and graduated from Carroll College, Waukesha, Wisconsin, June, 1926, and while he did not major in music, he played in numerous dance orchestras and earned his college education through these means.

Through many friendly associa-

tions with Mr. H. N. White during his selling experience, on April 1, 1935, he was invited to visit Mr. White in his office in Cleveland, Ohio. This visit was consummated with the most wonderful experience he had ever had in the music business to that date, where he started as a salesman with direct affiliation with Mr. White.

During World War II, he took over the duties of General Manager of The Invincible Vacuum Cleaner Mfg. Co., Dover, Ohio, where he took full charge of the production of vital war materials under U.S. Government contracts. Here, he was elected to the Board of Directors in September, 1944.

But evidently brass is in his blood for he was never happier than when associated with the sales and production of band instruments. It was only natural that he should seek affiliations with his first associate in the field, and therefore returned to Tony Getzen to seek this opportunity again. Mr. T. J. Getzen, appointed him to the position of General Sales Manager on April 30, 1953. His duties comprise full and complete charge of the sales of the Getzen band instruments through dealer franchise only.



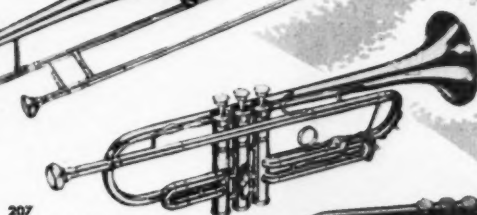
140
Eb Alto



156
Bb Tenor



407
Bb Trombone



207
Bb and A Trumpet



257
Bb and A Cornet

For Extraordinary
Accomplishment

BUESCHER True Tone Aristocrat

Your bandmaster is looking for extraordinary ability this year—first-chair players, soloists. If you've wished for a chance to show what you can do, select a Buescher "Aristocrat" to help you make the most of your talent.

Your Buescher dealer will be glad to let you try the "Aristocrat" of your choice—saxophone, cornet, trumpet, trombone. See how crisply and cleanly you can get off those tricky passages . . .

how every note responds so much more easily and surely . . . how the tone rolls out sonorous, brilliant, or hushed—just the way you want it. Note how perfectly it is tuned throughout the range.

You've got a musical thrill awaiting you in a Buescher "Aristocrat" . . . and a pleasant surprise in the moderate prices. See your Buescher dealer this week. He's interested in your progress . . . you'll find him a trustworthy friend.

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MADE BY MASTERS  PLAYED BY ARTISTS
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plastic guitar with the
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says **HARRY VOLPE**

Nationally known guitar artist,
teacher and author, and many
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discovering this new instrument!

Modern technical skill has created the
IDEAL INSTRUMENT for the guitarist!
The Maccaferri Plastic Guitar has the
beautiful, penetrating tone and ease of
playing, formerly found only in the
costliest guitars! It withstands exposure
to moisture, wide temperature changes
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REGISTERED GUARANTEE!

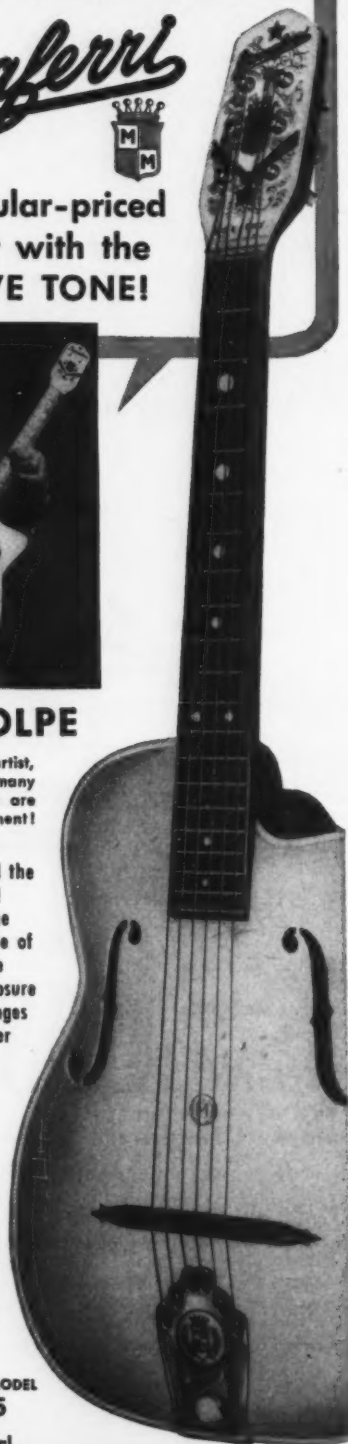
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Smart, sturdy case, \$8.95 additional

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NEXT MONTH

Silver Anniversary

251st Issue

Next month is a red letter day in the history of THE SCHOOL MUSICIAN magazine. It will be the 25th Anniversary Issue. Founded in September 1929, the very first issue of the magazine was published in October of the same year. Two hundred and fifty issues have been published since that time. THE SCHOOL MUSICIAN issues are the most complete and authentic history of school music for a quarter of a century, of any printed material in the world.

The SILVER ANNIVERSARY ISSUE (next month), will carry some interesting excerpts from some of the early issues. You will see what advertisements looked like 25 years ago. Who do you think was the very first person to be selected to appear in the famous "They Are Making America Musical"? What were the general themes of feature articles and clinical columns 25 years ago? The answer to these and many other questions will appear in this great SILVER ANNIVERSARY ISSUE. Be sure to read it from cover to cover.

The Editor

Thank You SUBSCRIBERS

"I should like to compliment you on the improvement that has been made in THE SCHOOL MUSICIAN since you have taken it over."

Edwin Franko Goldman
New York, New York

"Attached to this letter a money-order to the amount of \$3.50 covering our 2 years subscription to your famous magazine, THE SCHOOL MUSICIAN."

Norbert Cormier
Arvida, Quebec

"I thoroughly enjoy your magazine, and I look forward to its arrival every month."

Joseph Monush, Jr.
Alta Vista, Virginia

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Goldman
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arrival

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A Clarinet for Kathleen

For Kathleen the doors have opened wide on a wonderful new world...a world of exciting sounds, stirring rhythms and beautiful harmonies...a world made richer and more meaningful through Music.

Kathleen's teacher wisely recommended an artist clarinet. Her rapid progress, her lovely tone and the pleasure she derives from playing have repaid that first investment many times over. To

Kathleen, her clarinet is a constant source of inspiration—an instrument that will bring forth her best talent for years and years to come.

Yes, Kathleen's is a future full of promise—thanks to Music, and the love her parents have shown in giving her the very best clarinet money could buy, to gain the very most from this wonderful new world.

G. LEBLANC COMPANY, KENOSHA, WISCONSIN

The Editor >>>



"As Old As The Ages"

Man has always been gregarious in nature. From the very beginning he found it necessary to associate with others. He learned that two could hunt better than one, that four could protect better than two, and that eight could build better than four. As he grew in numbers and skill he found that his weapons were sometimes better than those of others. He soon joined those who were using the weapons of his choosing. It was then that man became conscious of a need to associate with those of his personal desires and beliefs.

Through the ages, whether it be for protection, knowledge, skills, or motivation, man has followed his conscience by joining others, whose aims and objectives were in keeping with those of his own. Our nation was founded on this very philosophy. Thus came into being the FOUR FREEDOMS, which has been as a torch for all peoples to know.

One remembers the day when the General Practitioner joined his fellow men in studying the continual discoveries of how to keep a civilization well. We in America saw our great "American Medical Association" come into being. It was based on definite, specific needs. The need was to keep abreast and a necessity to explore, the ever changing techniques of medicine. As the years rolled on, we found the medical man limiting his skills to a selected field of specialization. We soon had the surgeons, who further separated themselves into specialists of the various parts of the anatomy. We had those who brought great relief to the pained through the improvement of oral medication. Today we have many fields of medical specialists who collectively have one aim and desire, "to keep the human race well."

All of these men belong to one great association, but as specialists, they meet independently for the purpose of perfecting their selected skill. By so doing, they are able to individually contribute to the great cause, which is every medical man's obligation and oath.

This basic need for independent discussion and

study may be observed in all walks of American life. It can be seen daily in the areas of finance, industry, government and education. Those in the profession, whose responsibility in the over-all picture is "to contribute to a complete education of our youth," have been seeing a paralleling growth to that of the medical profession. First they gathered as educators, then as music educators and now as music specialists. Every teacher whose greatest aim is, "to contribute to the total education of the child" is a member of the National Education Association. If he selected the field of music, he is, or should be, a member of the Music Educators National Conference.

During the past few years, many have noticed the forming of small Band Directors Clubs, Associations, and Fraternities. Why did these groups start? Because man once again expressed his desire to further explore his selected skill, so that he might better be fitted to contribute to the over-all objective of his profession. In this case it is music education.

During the month of July, the seeds for two Band Directors Associations were sown. They are the American School Band Director's Association, which will be open by application to all Elementary, Junior High, and Senior High School Band Directors; the other is the newly formed National Catholic Band Directors Association, for all Band Directors of that faith.

Yes . . . Education will continue to go forward as long as our nation consists of teachers who are willing to improve their individual skills so that they may make a greater contribution to the over-all curriculum of study, whether it be Language, Mathematics or Music.

THE SCHOOL MUSICIAN believes that all Music Directors should continue to support the National Education Association, the Music Educators National Conference, and now an association that will best fit the basic needs of their specialization. The idea is really "As Old As The Ages."

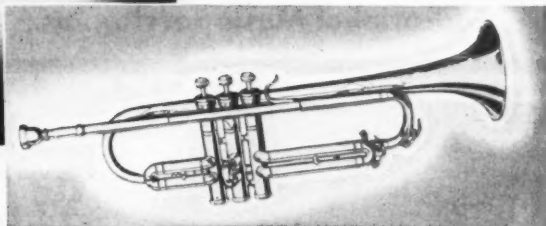
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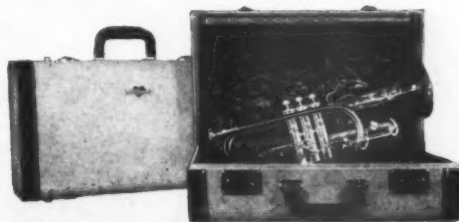
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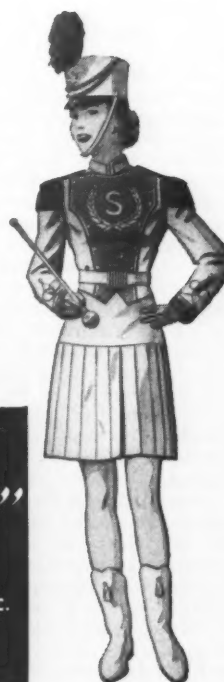
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Class-room teachers, secretaries, mothers, daughters, fathers, grandmothers, clerks, and mechanics, make up this enthusiastic class-piano group of 29 that is under the direction of Professor George Stout, University of Houston, Texas. "More and more adults and school children are learning to play the piano in large groups," says Professor Stout.

Now We Have

ADULT PIANO CLASSES

By Prof. George Stout

Piano classes for adults are expanding rapidly here at the University of Houston which, incidentally, is the fastest growing university in the South. Large classes are conducted in a number of fields of learning and the piano classes are certainly no exception. The adult piano classes which were originally scheduled for the elementary class room teachers, are attracting adults from all walks of life. Principals, superintendents, piano salesmen, mechanics, housewives, and secretaries are among those joining these groups whose prime purpose is that of learning to play the piano, mostly for fun. One housewife stated that she was studying to be able to play lullabies for her babies. Some of the beginning adult classes have as many as 50 with age levels varying from 20 to 65. It is not at all unusual to have mother and daughter, or husband and wife combinations sitting side by side in such classes.

While many of those studying are doing so to learn to play the piano for fun, *classroom teachers* are acquiring this very vital tool for use in their public school music programs. This is especially true since songs from the State adopted music books are played and sung in class and simple accompaniments created.

Chording of familiar melodies is very popular especially a bass-chord accompaniment while the class sings.



Prof. George Stout

Everyone is urged to play familiar tunes by ear and these are harmonized in class to the keen enjoyment of the students. Since much singing is

done in class the teachers acquire more confidence in their singing ability which helps them in conducting their own public school music program.

This unique situation of having large groups taking piano has presented the opportunity to experiment and determine if such large group teaching is practical. Experience indicates that it certainly is, as the results have been most gratifying. The enthusiasm of the students and complete lack of inhibitions are both very noticeable in these groups. No one feels conspicuous nor is anyone afraid of making mistakes, permitting complete relaxation in the joy of playing the piano for the fun of it. From simple rote songs in all keys, the class progresses to easy arrangements of the classics, Christmas carols, folk tunes and even some current popular songs with simple chording.

Some teachers become so enthusiastic that they compose original compositions complete with words and music. In fact, anything can happen in such groups and usually does! One teacher assured the class that she could not, as she said, "Carry a tune in a basket," and stated that she had no sense of rhythm. This same teacher composed an original composition be-

(Turn to Page 46)

The Analysis Of Clarinet Solos—No. 3

David Kaplan, Coordinator

★ ★ ★ ★

Weber's—FANTASIE and RONDO

As Analysed By

WALLACE R. TENNEY

Coordinator's Note

With this article by Mr. Wallace R. Tenney we enter the third in our current series of analyses. The work for discussion this month falls in the advanced category.

Wallace R. Tenney is one of our outstanding clarinetists and teachers. His teacher was the great clarinet virtuoso, Adolph Finkelstein.

Mr. Tenney was formerly connected with the San Francisco Conservatory of Music and the Holy Names College of Oakland. He has played with the San Francisco Symphony and Pacific Opera Company as well as with most of the theatres and radio stations in the San Francisco Bay area.

At present Mr. Tenney is Clarinetist at the Geary Theatre, a dramatic house, in San Francisco. Much of his time is given over to private teaching. In addition, Mr. Tenney has found time to edit and revise various clarinet works for the Cundy Bettoney Company.

The Fantasie and the Rondo are, respectively, the second and fourth movements of the Grand Quintetto, Op. 34, for clarinet and string quartet, composed by Karl Maria von Weber. This composition, which ranks as one of the great "showpieces" of the clarinet literature, was written for the great Bavarian clarinetist, Heinrich Joseph Baermann (1784-1847.) Because the Quintet is composed in the old virtuoso style, in which the leading instrument plays the florid solo part and is accompanied by the string quartet, it is often referred to as Weber's "3rd Concerto" for the clarinet.

The student approaching the study of the two most popular movements of the Quintet, the Fantasie and Rondo, must first consider the quality of tone required for the performance of this celebrated work. When composing the Quintet, Weber was inspired by the beautiful, clear and mellow tone of Baermann. The student must, therefore, strive to emulate this quality, as well as the wonderful singing style for which this artist was so famous.

For analysis, we have chosen the edition of the Fantasie and Rondo that is arranged for clarinet and piano by Gustave Langenus. Due to several cuts having been made in the Rondo, in order to shorten the length of the movement, there are 81 measures less in this edition than in the original.

FANTASIE (Adagio ma non troppo)

The metronome marking of $\text{♩} = 42$, signifying that this movement is to be subdivided into four counts to each

measure, is undoubtedly, the tempo indication of Heinrich Baermann's son, Carl, also a noted virtuoso of the nineteenth century. This tempo should be accepted as correct and adhered to throughout the movement, except where otherwise indicated.

In the 5th measure of the Fantasie, the first entrance of the clarinet is made by starting the note with the air and not using the tongue in the attack. This will permit the tone to start almost imperceptibly, an effect that is impossible to obtain if the tongue is used. The crescendos and diminuendos indicated in the 6th and 7th measures are made, but must not be overdone. The 9th measure is commenced with exactly the same volume of tone as was the 5th measure. The ensuing crescendo is gradually carried on through measures 9 and 10 with a rather sudden diminuendo starting on the fourth 8th note of the 11th measure.

Measure 13 is started softly and a crescendo made from $D\sharp$ to A with a slight accent being made on the A. In measure 14 the tone is allowed to diminish gradually so that the quarter note, E, is played softly. A quick crescendo is made in the 15th measure from " $D\sharp$ " to the high " $C\sharp$ ", which is played with a definite accent. A very telling effect can be introduced into this measure by making a quick diminuendo on B and A and playing the last for thirty-second notes of the measure pianissimo. The long " $F\sharp$ " appoggiatura in the 16th measure is given two counts, while the following "E" is allotted only one count. The accent is then, of

course, made on the " $F\sharp$ " instead of the "E".

At letter A, the 17th measure, a crescendo is made, as shown, from piano to forte at the 18th measure. The forte is maintained throughout the 18th, 19th and 20th and part of the 21st measure. The dynamic markings shown in the 20th and 21st measures are also made. The sixteenth note "F" on the third beat of measure 20 is slightly prolonged by placing a tenuto mark over it. The last three sixteenth notes in measure 23 are played very pianissimo, in contrast to the first part of the measure. As indicated, a ritard is made on the last three sixteenth notes of this measure.

At letter B, measures 27, the tempo becomes more animated. The grace notes in this and the following measures are played on the beat. On the third and fourth beats of the 28th measure a crescendo is made culminating in a strong fortissimo in the 29th measure. The four groups of triplets that occur in this measure are played rubato, with a tenuto being made on the next to the last note of the measure. Again, care must be taken by the performer to show dynamic contrast between the fortissimo and pianissimo that occurs in this measure, as well as in other passages in this work.

The 33rd measure is played with a diminuendo throughout the entire measure. The next to last note of the measure, "G", is slightly prolonged, as if marked with a tenuto. Occasionally, some performers place a turn over the "D" in this measure,

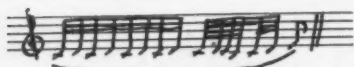


However, this is only an optional way of playing this passage, hence, the introduction of this ornament is not necessary.

The 35th measure, letter "C", is attacked softly and played with no variation of tone. The succeeding measure is abruptly loud with a crescendo being made from the low "E"

(Turn the Page Please)

to the high "E", three octaves higher. The tonguing of the thirty-second notes in the following measure is done with a broad, or legato stroke. The trill and turn in the 38th measure are executed in this manner,



The runs in the 39th and 40th measures must be played brilliantly. They are generally commenced slowly and gradually accelerated. This passage is much easier to execute if the hold shown over the last sixty-fourth of each run is eliminated. Measure 39 is played very loudly, while the 40th measure is, by way of contrast, executed as softly as possible. There are only very slight pauses made between these measures.

The "A_b" in measure 41 is attacked without tongue, giving the effect of starting from nowhere, and played with a crescendo and diminuendo. The four measures commencing with this "A_b" are played pianissimo. At measure 45, a crescendo is started leading up to a fortissimo on the trill in measure 47. Measure 48 fades into a pianissimo on the final note of the measure.

Tempo primo is resumed at measure 49. The clarinet enters softly at measure 52, but is quickly brought to a forte in the following measure. Suddenly, in the next measure, 54, the tone drops to piano only to start a crescendo and accelerando. The crescendo gradually increases in intensity, until a tremendous climax is reached at measure 57. (To facilitate the obtaining of the high "A" in this measure, the following fingering is suggested:



Measures 58 and 59 are executed in the same manner as measures 38 and 39. The remaining four measures of the movement are played softly, with the final two measures being ritarded in tempo.

RONDO (Allegro giojoso)

The metronome marking of $\text{♩} = 132$ is apt to be too quick for the average student attempting to play this movement. A more playable tempo is the one indicated by Carl Baermann in his edition of the Quintet, as $\text{♩} = 112$. A strict observance of a practical tempo is very important as the performance of the Rondo must never sound hurried. Each note must be clearly heard and the articulations distinctly executed, as much of the effectiveness of the movement depends on the meticulous observation of these details.

Measures 3, 5, 24, 26 and 28 are

generally played legato, instead of staccato. This is in accordance with the Baermann rendition. However, in playing these measures legato, one must cut short the last note in each measure. The first note in the subsequent measures must be clearly accented by a rather sharp stroke of the tongue.

The 13th measure commences softly and a crescendo is made, leading up to a forzando note (A_b) in the next measure. The staccato notes in this measure are played short. The same articulations and dynamics are repeated in the 17th measure. However, the "A_b" in the 18th measure is played forte instead of forzando. The diminuendo starting in measure 18 is carried through the 19th and 20th measures. In the 20th measure, the two eighth notes that are marked staccato and the quarter notes in the next measure are played with a light stroke of the tongue and are clearly separated. At measure 21, a crescendo is made leading up to a forte in the 23rd measure, where the tone quickly diminishes and returns to piano at the recurrence of the first theme.

The trills four measures after letter A, measure 36, are played in this manner:



The trills in measures 45 and 46 are, of course, executed in the same style. Measures 48 and 49 are played in a legato style, as if written



etc., while measures 50, 51 and 52 are, in contrast, played with an articulation of two legato notes and two staccato notes, as written.

Although the "B" that occurs in the third measure after letter B is played softly, it must be accented. In the next measure, there is a quick crescendo leading up to a forzando

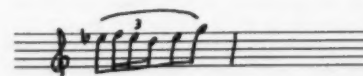
in measure 71, with diminuendo being made in measure 76. The eighth notes in measures 78 and 82 are played with a legato stroke of the tongue, however, the four measures commencing with the 82nd measure are somewhat louder in volume than the preceding phrase. At measure 90 a sudden piano must be observed on the two sixteenth notes occurring in the last part of the measure. This piano is sustained until measure 97, where a gradual crescendo is commenced which leads up to a good solid forte at the high "E" in measure 104. The trills in measures 101 and 103 are executed with turns—



One of the most beautiful and effective passages in all of Weber's writings for the clarinet occurs at letter D, measure 133. To exploit this lovely romantic section, the clarinetist must exert all of his skill in melodic playing. The "E_b" at measure 133 is attacked softly, and a slight crescendo made at measure 135. On the second quarter of measure 136 a diminuendo is made, returning to the same volume of tone as at the beginning of the theme. The trill in measure 140 is executed. The tempo becomes slightly animated at measure 149 and the tone is brought out somewhat stringer. At measure 156, a diminuendo is made, leading into the pianissimo at letter E. The mordents (shakes) in 156 are played as if written



The turn in measure 161 is executed



and the next measure is played as four equal eighth notes,



At measure 165, the tone drops to a very delicate pianissimo which continues until a slight crescendo is made in measure 172. The accent on the "E_b" in the next measure is not heavy and the tone diminishes, only to commence a crescendo in measure 174, which quickly swells into a good forte at measure 175. The forte is

(Turn to Page 44)

COVER PICTURE

Once more the fishing poles are put away, the dog is chained, and Dad and Mom put away the road maps. It's "Back to School" for 1,000,000 school musicians and their directors.

Thousands of boys and girls will sit down to their first music lesson this fall. This month's cover picture will be duplicated in every school in America as the music director patiently strives to build his new years group into an organization that his community, his school, and his students may well be proud.

May We Present Our Canadian—

BUGLE AND DRUM BAND

By Brother Arthur

Brother Arthur was born in Buckingham, Quebec, in 1919. Learned music from his mother, later with Brother Robert of the Brothers of Christian Instruction. Became a member of the above society in 1936. Studied piano with Oscar Cartier, organ with Conrad Letendre. Has a B.A. (Montreal), M.A. (St. Michael's College, Woonoski, Vt.). Has been attached to Notre Dame School in Dalhousie, N.B. since 1945. Is at present in charge of all musical activities in the school and is church organist at St. John the Baptist's Dalhousie.

May 18, 1953 will remain a red-letter day in the history of the Notre Dame High School drum and bugle corps of Dalhousie, a pulp and paper town of northern New Brunswick, Canada. Playing for the first time in the Provincial Festival of Music in St. John, N.B.—one of the biggest festivals in Canada—the group was awarded the high mark of 90, a \$25

prize for the best junior band and the following high praise from Leonard Isaacs of the British Chain of Adjudicators: "Discipline beyond reproach, magnificent drumming, astonishingly accurate bugling."

Things did not look that way when the band was founded in 1947 by the author, teacher at Notre Dame High School. He had had no previous experience with drum or bugle music, and many thought the new organization doomed to an early failure. But faith and perseverance paid off, and a little over a year later, the corps walked away with first prize at the Retsigouche County Music Festival, a performance repeated several times since.

The band has now become an integral part of practically any local public function, often playing twice a week during the warm season. The corps first used the British type of bugle in Bb. This bugle has a brilliant tone, but is difficult to learn and tiresome to blow. Three years ago a changeover was made to the American Regulation G-D bugle. At the same time, piston bugles and two bell-lyras were purchased, the latter giving a clear ringing tone to the playing and adding greatly to the



Brother Arthur

appearance of the corps. Recently two more bugle-lyras were added to make a total of four and thus conform to the four-unit on which the whole organization is based. Baton twirlers are also a new feature of the group.

Uniforms are provided by the Canadian army as the school has an army cadet group to which the band is attached. Past experience has made it a rule for all prospective players to begin on the bugle. It is soon easy to pick out the lads who can beat out an air on the drums almost naturally. And this is important, because practically any boy can become a fair bugler, whereas drumming cannot be taught to just anyone. Drummers, too, are "born, not made."

As of the present, the music is learned and played by rote, and the Dalhousie boys have shown a remarkable musical talent—the school also has a good junior and senior choir. Young players of Grade VIII level enter the band in September; often by the next spring they have caught on to all the tricks of the trade. These young lads are the promise of a brilliant future for the corps. It is the hope of the director to have everybody reading music during the coming year. The main difficulty is the very exacting academic requirements of the school programme that take up all the energy of the boys.

Support for the corps is enthusiastic on the part of the Dalhousie people, parents of the players and others. Donations of societies and individuals, and organized drives for money covered the expense of purchasing, maintaining and replacing instruments.

The Notre Dame Cadet drum and bugle corps has shown what benefit music can bring to a small town when enthusiasm is aroused and encourage-

(Turn to Page 45)



"Discipline beyond reproach, magnificent drumming, astonishingly accurate bugling," said Leonard Isaacs of the British Chain of Adjudicators when he judged Brother Arthur's outstanding unit at Provincial Festival of Music in St. John, N. B., last May.

Let's WIN the FACULTY

By EARL H. BAILEY

The status of the school band in our schools has undergone a profound change since the early days of public school music. In many schools, the instrumental music program began as an extra activity, to vie with athletics and dramatics for time and a place in the sun of student interests. Gradually, educators and school administrators, plagued no doubt by the zeal of music teachers in general and band directors in particular, have gone through various phases of regarding the school band as a sort of audible public relations agency, a soother of frayed community nerves, a rouser of school spirit, and a training ground for worthy use of leisure time for the students.

In more recent years we have seen in many towns and cities, the commendable acceptance of music subjects as a legitimate part of the curriculum, not as just another activity to be crowded in somewhere during the lunch hour or during an already hectic activity period. This acceptance has not been won easily, nor is it universal. One of the areas where the subject concept of music seems to fall on stoniest ground is in the minds of some of the classroom and academic subjects teachers. Individuals who know full well how long it takes to master the intricacies of plane geometry still often feel that a band program can be run on a haphazard, recreation time basis.

I would like to raise the question as to where the ultimate responsibility lies for helping the academic teachers to recognize music subjects as a worthy and desirable companion to the traditional three "R's." Is it the music educator's job in his own school, to enlighten his fellow faculty members who still seem to be in the dark, or should the school administrator take the initiative in creating and maintaining the best possible cooperation and interest among his faculty and among their respective subjects or departments?

A school administrator who does feel that music has an educational value equivalent to the other areas of instruction, is usually willing to provide the necessary time and place, and facilities for the rehearsing of such a group. In the case of an academic subject, that would be enough.

The class could get under way, and other faculty members would take it for granted that it was a not-to-be-trifled-with part of the curriculum. However, with music, such is unfortunately not always the case. The "oh well-you can come in and make up the test during band period" attitude is all too common, especially in small schools where the music program has been a late innovation.

A successful band program includes daily band rehearsals, weekly instrumental instruction, and daily individual practice, the latter usually outside school hours, as homework. With the additional motivation of a unit per year for the above, the students in the band are encouraged to regard it as a legitimate subject, with the same obligations toward preparing assignments as in their other courses. Unfortunately, when we least expect it, we often find that academic teachers resent not only the school time allotted to band rehearsals, but even the outside instrumental practice necessary for progress on the instrument. Perhaps the most extreme example is that of a lady math teacher who went to the office and complained to the principal because one of her best students failed to hand in an assignment one morning because of having had to practice clarinet the previous evening. The math teacher felt that the music teacher was to blame for the delinquent math paper.

It is evident that in successfully carrying out a full time music program, and in achieving and maintaining a high level of performance, much more is involved than just the musicianship of the band director. There has to be intelligent cooperation from the other teachers in the school, and of course from the administration. Without such school wide support, many attempts at such an undertaking flounder. Even one or two uncooperative or misguided classroom teachers can tear down a music supervisor's entire effort. In most small schools, the attitude of the other faculty members has much to do with the band's level of performance.

Since cooperation depends on comprehension of the factors involved, there should be some means of helping the teachers understand (1) the educational value of the music pro-

gram in the school curriculum, (2) the change of emphasis on music from frill to legitimate subject, (3) the necessary daily practice and rehearsing involved. This latter point is one on which many otherwise intelligent teachers seem to be rather blank. I have met with the attitude, "Well, they spent a whole period rehearsing during school today. Why does Mary have to practice flute in the evening too?" Or "What is the point of letting Billy go down for his trumpet lesson—he'll be playing in band during fifth period anyway?" A particularly vicious practice of some teachers is that of using band or lessons as a disciplinary weapon. "Charles can't come to band today—he's being punished for throwing an inkwell." Or "I'll let Susie come to rehearsal as soon as she finishes her social studies." High school students meet with similar obstacles, although I can and usually do insist that a student scheduled for our daily band rehearsal during fifth period be there and not taking a make up test in algebra or doing fifty laps around the gym for sassing some teacher. The fact that the state education department has accredited our program and allows high school students to earn a unit credit each year for band as a scheduled subject prevents too much direct interference. But some teachers still think nothing of keeping pupils for a conference for part of fifth period, with no comprehension of the effect on the band as a whole when some of the members are missing and the instrumental balance is impaired or destroyed. And with two practice rooms in our band room, students who elect to report for practice during a study hall, sometimes are told by study hall teachers, "No, not unless all your other homework is done." Once more these are examples of teachers' regarding music as a leftover and giving it a lesser place in the day's work.

In view of the financial expenditures necessary to establish and maintain a school band today, it would seem to the writer that a satisfactory rapport should be established among the faculty in general and the instrumental program. Only in this way can the individual school achieve a band worthy of the time and effort devoted to it.

BUILD YOUR FIELD SHOWS By PERSPECTIVE

By Dr. J. Maynard Wettlaufer



Dr. J. Maynard Wettlaufer

ANOTHER "FIRST" was added to the long list enjoyed by the Freeport High School Band of Freeport, Long Island, New York, during the school year 1949-50.

The Mills Music Co. wanted to publish some football field Band Shows, and needed formation ideas and a plan to follow. After a few conferences, we adopted a new format which contained two formations plotted for a 60-piece band and a special fuller-sounding musical arrangement by staff member Phil Lang.

Assigned to the art work and drawings was Robert Mills of the sales and education division, and a fine artist in his own right.

Following the usual formula of bird's-eye formations, Mills had great success with its Mills Field Formation Band Service. However, always striving for perfection, Robert Mills continued to search for the answer to a perfect formation easily discernable to the spectator in the stands.

We school Bandmasters have known for a long time that what we planned

on paper could not be put on the football field exactly as we had drawn it, but merely use our *best judgment* in the changes we made—and never attempted anything too radical. In addition to this, we were all guilty of the same errors, and fans probably became quite accustomed to seeing our efforts as all kinds of grotesque shapes and figures. Using 90% imagination, they might identify them as "something," with wonderment rampant in the stands as to who had guessed correctly.

Further, we used the "musical approach" by playing some "umbrella song" while we formed an umbrella, and asked the P. A. announcer (with carefully prepared-in-advance copy) to follow our field movements and advise the patrons what the Band was doing.

As I study some of these photos of Bands, I do not wonder why these same announcers failed to guess what we were doing, or even why they were rather disinterested at times. They knew a forward pass or field goal attempt—but that could be seen and identified. They would know an umbrella, too—if it could really be seen.

One night—and it was quite late—Robbie, Bob Teck, Phil Lang and I were moving stove bolts around on the planning board, trying to figure out some new formations for additional releases in this series, when Robbie suddenly moved back, closed one eye, poked a small hole in a piece of cardboard, and looked at the prospective formation through this. Although not right, this idea started us on the "New Way." The simple matter is that on such a field (regardless of your position of viewing it) set up on the scale $2\frac{1}{2}$ inches equal to 5 yards, that the normal distance between your eyes (3 inches or so) is really a vision span of over 5 yards; and you do NOT have that span with normal vision while watch-

(Turn to Page 47)

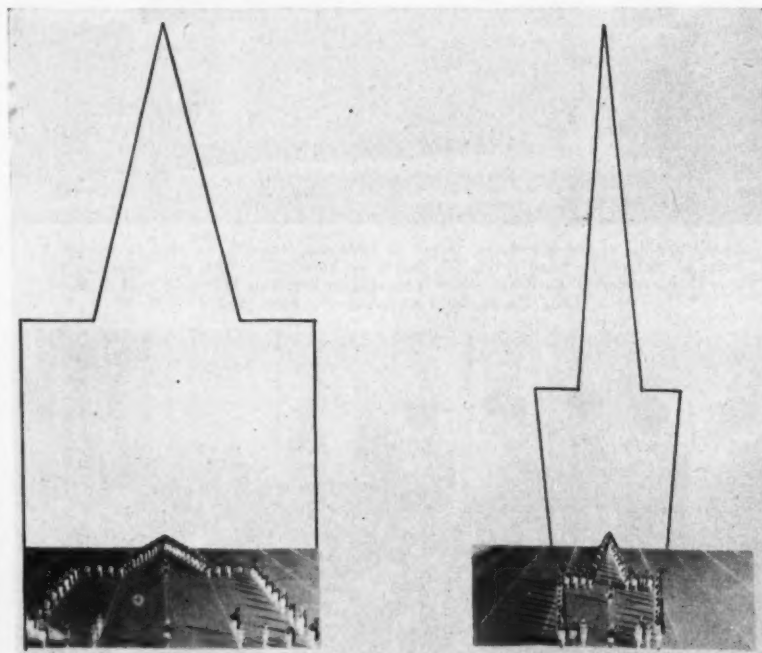


CHART (a)

CHART (b)

Chart (a) shows how Show Band field formations are USUALLY planned—according to what we term "bird's-eye" view—a flat field—and we draw on it exactly what we wish to see. However, it turns out to appear as the photograph shows—distorted—and in the case of this CHURCH, the way we have seen and watched Band formations for years. The second drawing (b) shows how this formation must be planned on the same bird's-eye flat field in order to appear as desired—a CHURCH as it actually looks—which the second photograph proves.



The Band Stand...



By Arthur L. Williams, A.B.A.

A Section Devoted Exclusively to the

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Your Officers

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Vice-President—Hugh McMillen, University of Colorado, Boulder, Colorado.

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Honorary Life President—Dr. Austin A. Harding, Emeritus Director, U. of Illinois, Urbana, Ill.

DIVISION CHAIRMEN

California Western: Ronald D. Gregory, University of Utah, Salt Lake City, Utah.

Meeting: Western Coast Instrumental Music Clinic, Los Angeles, Calif., December 28-29, 1953.

Eastern: J. Robert King, University of Delaware, Newark, Delaware.

Meeting: Eastman School of Music, Rochester, N. Y. Dec. 17-18, 1953, Frederick Fennell, Chairman.

North Central: Nilo Hovey, Jordan College of Music, Butler University, Indianapolis, Indiana.

Meeting: Either at U. of Wisconsin, Madison, Wisconsin, December 18-19, 1953; OR U. of Illinois, Urbana, Illinois, January 1954.

Northwestern: Justin Gray, Montana State University, Missoula, Montana.

Meeting: April 1954, time and place to be announced later.

Southern: Ernest E. Lyon, University of Louisville, Louisville, Ky.

Meeting: February 26-27, 1954, U.

of Kentucky., Lexington Ky., Frank Prindl and Warren Lutz, hosts.

Southwestern: Donald I. Moore, Baylor University, Waco, Texas.

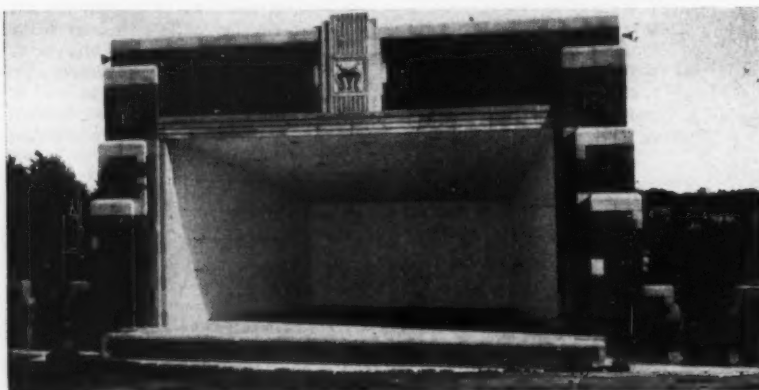
Meeting: Oklahoma City University, December 18-19, 1953, James Neilson, Local Chairman, Oklahoma City Oklahoma.

More First Performances of Original Band Works by College Bands

(For the complete listings refer to the following issues of **SCHOOL MUSICALIAN**: Dec. 1951; Feb., June, Sept., Oct., Nov., 1952; Jan., and April 1953.)
No. 23. George T. Jones, *Three American Landscapes* (A. Western Plains; B. Southland; C. Eastern Cities.) Performed by the Ohio University Symphonic Band, Charles Minelli, conducting, Athens, Ohio, January 11, 1953.

Program note: George Thaddeus Jones is now Assistant Professor of Theory and Composition, The Catholic University of America, Washington, D. C. He is a native of North Carolina and has received degrees from the University of North Carolina (1938) and Eastman School of Music (1950). From 1942-48 Dr. Jones

(Turn to Page 39)



BAND STAND of the Month: In answer to numerous requests, we plan to publish a series of pictures on band shells. This month we have chosen the shell known as the Guy Chase Memorial Bandshell, which is located at Brookside Memorial Park, Ashland, Ohio. Do you have a picture of a Band Shell?



PICTURE OF THE MONTH: This month we have chosen this outstanding Concert Band of the Western Washington College of Education, which is directed by CBDNA'er Don Walter. Each month a different University or College band picture will be published on this page so that band directors throughout the world may see that the CBDNA is striving for bigger and better concert bands.

Choral Section



Address all Correspondence to The School Musician, Choral Editor

How To Build a Real

"CHORAL SHOW"

By Christine West

"Cuhaoga, Cuyahoga, We Will Honor Thee"—

These words of the student—written Alma Mater echo over the spacious, well-groomed football field, in the beautifully designed auditorium, and amply equipped music rooms at Cuyahoga Heights Public Schools located on the southern boarder of Cleveland, Ohio. Here the Cuyahoga River surges to the steady rhythms of some of the world's largest industries. In this setting, high above the noisy industrial valley, is this small, youthful, and unique school dedicated in its philosophy to meeting the needs of each individual student as he develops mentally, physically, and emotionally in a "kindergarten to graduation" curriculum. The school handbook bears the very pertinent words "The school with opportunity for all the pupils."

In accordance with this basic philosophy of modern education, it is the aim of the Choral Music program to provide musical experience for every pupil who wishes to avail himself of curriculum offerings.

Even in such an ideal setting the choral director is plagued with the inevitable problems of time, pupil availability, continuous planning of creative activities, limited rehearsals, cooperation with community activity demands, psychology of student interest, and the task of selecting materials within the budget.

After several experiments with various types of choral activities for 50-60 high school girls in grades 9-12, the twice-tried Spring Revue is voted the happy solution to the problem of a program in which each pupil can have her moment of glory no matter how great or small are her talents. In the present schedule it seems to be

the answer to minimum time expenditure and maximum individual responsibility, and creative musical experience.

Enthusiasm runs so high in these adventures that only recently a graduate now in college wrote, "I'll never forget the fun we had planning and presenting our 'Show Boat.' She wrote the script for the first show. On the occasion of the second venture the high school principal was overheard remarking as he listened to a recording of the assembly performance, 'I've heard that show three times and I still like it.'" The girls have asked if the Spring Revue could become one of their school traditions.

The show is scheduled for April as a climax to the year's activities which have included holiday, and many special occasion performances, festivals, and contests, though the actual organization begins at the close of the previous school year when the Choral Club and the director name the new committees who will keep alert for ideas during the summer vacation months. As a special honor, a graduating senior with literary skill, and show experience, is named to leave as her gift to the group, the script for next year's production. This honor is to become a tradition with the writer returning as a special guest to see her show.

One chorus period is devoted to instruction, and discussion concerning the quality, theme, educational standards approved by the school, community interests, and individual talents, as factors in committee planning. Accepted standards are listed on the blackboard and entered as criteria in committee notebooks.

The Song Scout Committee agrees to present material that will meet

the following tests:

1. Melodies and rhythms must be appropriate for young voices.
2. Lyrics must meet standards of mental hygiene promoted in school guidance programs.
3. Lyrics must be enjoyable for both performers and audience.
4. Songs must have repertoire value for varied social occasions.
5. Songs may be current "hits," old favorites, unison, or part arrangements.

6. All selections are subject to final approval of the director and administrators.

The Costume Committee decides to offer ideas that comply with the group's suggestions as follows:

1. A basic costume must be adaptable for all participating groups.
2. The costume must be within the budget of each individual.
3. Each member will be responsible for making, or assisting with the making of her own costume.
4. Color schemes and materials will be chosen with the aid of advice from the art, and home economics departments.
5. The costume must be practical enough for everyday wear when the curtain closes.

The Scenery Committee agrees to prepare its suggestions according to the following proposals by the group:

1. Committee members will usually be students enrolled in Art Department courses.
2. Ideas will be gathered from observing clever TV settings, department store window decorations, theatre stage, movies, and real-life scenes.
3. At least two or three stage properties must be appropriate for permanent equipment which can

- be used for many school occasions.
4. All scenery must be inexpensive and simple enough for student construction.
 5. All lighting effects will be planned in detail and turned over to boys in our school Electric Shop for operation.

During the summer months notebooks begin to bulge with ideas, many to be scratched through, others to catch the attention of committee members. In September the fun really begins. Songs are selected, purchased, and included in the scheduled choral periods. Later when the rush of rehearsals begin, materials are already memorized, and ready for a minimum of final assembling.

When the Christmas season activities are over, the director divides the chorus into groups of six, eight, and ten members, giving each group one of the songs to present as its act. Careful grouping with consideration of each member's abilities is most important in the success of each act, and consequently of the whole show. The director carefully selects a chairman or leader of each group who in turn is entirely responsible for the effectiveness of her group's number from entrance to exit details. Ambitious groups with alert leaders have lots of fun working out ideas for the presentation of their act. They often squeeze in rehearsals at each other's homes, with refreshments as a reward for a hard evening's work. New friendships are sometimes formed on these occasions. Lots of good will and cooperative spirit develops even in the shyest member for she has suddenly become important to the success of the small group. Each member is most aware of the fact that the act will be only as good as the effort she has put into the job. She is aware, too, that the director, in her introduction of the show, acquaints the audience with the purpose of the activity, its encouragement of student leadership, cooperation, and effort. No girl could fail her group or the chorus under these circumstances.

For several weeks students rehearse according to their own planning with the director acting only as a consultant. Finally the music room bulletin board announces the schedule for group rehearsals at which time the groups must present their acts for approval, suggestions, and solving of any problems. Groups who feel the need of further rehearsals can request a second rehearsal date. These rehearsals are the joyous moments in a director's tasks because the variety and effectiveness of the pupil's ideas encourages a renewed faith in the capabilities of youth.

They "dream up" acts within their own abilities and appreciations that are surprisingly colorful, well-planned, and enjoyable. What is more, they reflect endless satisfaction with their "own" show.

Variety is the key word to the success of any choral performance. To fulfill this demand the Choral Club includes a group of six dancers who do interpretative dances under the generous leadership of a P.T.A. member, once a professional dancer. On occasion members of the Boys' Chorus participate in the dances, and the Boys' Octet supplies a choral background for the dance numbers. Further variety is contributed by instrumental ensembles, contest ensemble groups, soloists, majorettes, outstanding young actresses, and many other kinds of individual talents. Girls who enjoy music but are reluctant to share their voices in public performance often offer unusual ideas for pantomime features that carry the story along.

Last season's show featured a day spent in one of the city's public parks in the month of June. The back drop was gay with a splashing fountain,

and blossoming trees. A flower girl, and a peanut vendor with colorful carts offered their wares to the visitors in the park. Attractive lamp posts that really did light, park benches, and big papiermache animals provided atmosphere. Across the back of the stage chorus risers served as bleachers for the ball game, and made a convenient seating arrangement for the chorus to await turns for their acts. Clad in off-shoulder cotton blouses, and gay cotton skirts in a variety of color schemes, the chorus members were an attractive sight when the curtain opened to "Strolling Through the Park," and "Blue Skies." The narrator, reading before a microphone located on the main floor of the auditorium introduced, through a story, each group's act. The acts included "Twitterpated," "Over the Rainbow," "Powder Your Face with Sunshine," "Take Me Out" (Turn to Page 65)



By Walter A. Rodby

Whizzzzz...

It's gone! And in about ten days a lot of us are going to ask ourselves just where it went. In May we anticipate, and in September we pause only long enough to mutter something about how short and sweet it was. Oh well, without summer vacation to shake our perspective back into place, the school year wouldn't be quite the happy hectic hassle it so often becomes. And with summer vacation about over, it's back to the quaver sans a quiver, with liberal allowances for a long backward look every now and then.

How About That!

Many nice things happened this summer, but about the nicest was news from Ricordi, Music Publishers, that Harry Robert Wilson had written and dedicated a special arrangement of "Jacob's Ladder" to your choral correspondent (that's me!) and his high school glee clubs. Ricordi tells me that it will be available in the fall, so I will report further and at length next month after I have had the chance to see and hear what the singers—the real critics—think about it. Right now, our sincere thanks to "Dr. Harry." We're proud and grateful, and certainly we'll do our best to be worthy of his splendid gesture.

Vocal Exercises

In looking over last September's column, I find I mentioned unison singing as a good way to build choral tone in the early fall rehearsals, as well as offering especially fine oppor-

tunities for concert programming. For the remainder of this column I would like to introduce and discuss another type of unison effort: the vocal exercise.

For several years now I have used the vocal exercise as the foundation for building choral tone in the early months of the school year. I know there's a lot of pro and con feeling about the value of vocal exercises during the choral rehearsal. Some say it does more harm than good, and substitute a chorale or some other actual composed music instead. Others, like myself, find vocal exercises quite worthwhile and use them every day to open the rehearsal. I'm not going to go on at great length about the merits of exercises as against the merits of some other method. It is enough to say that they work for me, and I recommend them without reservation.

In my book, the purpose of vocal exercises is to build in the shortest possible time, a free agile vocal production with thoroughly acceptable choral tone. Vocal exercises have no place as a device to develop musical memory or score reading. Pure and simple, I see them as aids to tone up the vocal apparatus as quickly as possible, and to build a better choral sound. The farther they are divorced from the mechanics of the score, the better; and with vocal exercises you

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 407 Campbell St., Joliet, Illinois.

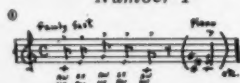
have only one thing to think about—the voice. That is one of the big reasons why I use them.

It would follow then that vocal exercises should be simple. When the exercises become so complicated that the singer can no longer concentrate on the voice, then the vocal exercise is not doing the job it was intended to do.

Examples

Here are three of the simplest and most effective vocal exercises I know. None are original with me, and I am sure that these, or a variation of them, have been used by thousands of other choral directors. If you are leery of the vocal exercise for choral groups, I can assure you that they will work if you will give them a fair trial. And what's more, your singers will enjoy singing them.

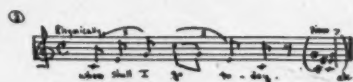
Number 1



This exercise is the best one I know to start a choral rehearsal. Either the "aw-ee" or "me-aw" version is good. Alarming simple, it will get good results almost immediately, providing the exercise is done in strict rhythm. This exercise is basically an "energizer," and its vigor is its success. I like to make it sound just on the percussive side, with somewhat a decided accent on each note. Also, I often stomp my foot and clap my hands as the new chord is given by the piano. Make this exercise really jump. Start at C major and go up chromatically at least a tenth. Again,

may I stress the importance of this exercise being decidedly rhythmic. Don't miss a beat!

Number 2



This exercise may seem silly, but if you want your chorus or glee club to hit high C in a hurry, this one will get it for you. It's especially suitable for extending range. Singing the word "go" on the two high notes gives you just the right lift to get the voice popping off those high tones. Be careful you don't get the chorus pronouncing the word "go" like it was "geow" (or a variation). When that happens the chorus sounds like someone stepped on their composite toe. You get a big horrible yell instead of a singing exercise.

Number 3



This exercise is a honey to finish off the short session of vocalizing. Starting this exercise in unison as in part I, I hold the third note a rather lengthy pause; and then the release serves as the cue to the pianist for the new chord a half step higher. I continue this exercise in unison until the key of E or F major is reached, at which time I signal for part II, where the chorus or glee club breaks into a three part chord. Really an effective sound for girls, boys, or mixed voices. And the sudden effect of the three part chord is sensational! A neat trick is to signal the pianist when you want the chorus to "break" into the three part chord. The pianist, in turn, will add a booming bass octave when playing the next chord a half-step higher. The singers, on the alert for the sound of the bass octave, "break" easily, and the casual listener will usually wind up in a flat spin. It makes for lots of fun!

Only Arpeggios?

You have probably noticed that these three exercises are based on the arpeggio. I use others, based on a diatonic major scale which I also find quite effective. If you'd like to know what they are, drop me a line, and I'll be glad to include them in another column, or send you a mimeographed set.

Next month: Reviews of new music.
W. R.

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Teen-Agers Section . . .



By Judy Lee

It's . . . "Back to School" . . . Gang

There go the buzzers, bells, gongs. It's the "Back to School" Month and this is our big "Back to School" Issue. It is really swell to be back in school and to have the Teenagers Section to communicate with students all over the United States and many Foreign Countries. What a thrill to be the Editor of such a wonderful section and all of you students of today who will be the citizens of tomorrow writing in to me. Wow!

As you can see by looking over the section we are really starting out this year with the right shoe on the right foot. Thanks Gary for such a swell article on the Pen Pal Club. Come on Students and support this Club. It's really a lot of fun and Gary has really done a bangup job with it. All of the rest of my reporters did an exceptional job of reporting this issue, don't you agree with me?

I told you in the June Issue that we can have as much space as we can fill with articles and pictures. How about hearing from every state in the Union. The boy playing drums in California finds it very interesting to read what the drum section in Florida is doing in football formations, that clarinet player in Indiana sure would like to know the selections the clarinet section in Washington is going to play in their next concert, the piano player in Minnesota wonders what the concert pianist is going to play in the next concert of the orchestra, in fact musicians all over the country find it very interesting knowing what other students in various parts of the country are doing in music this year. I know you are going to have a full schedule with football season coming up right away and your Fall concert, why not let the rest of the students know what your school is doing in the field of music this season. Please send in pictures of individual or small groups of students with their instruments practicing at a jazz session, going to school, at the game, etc. If we are going to top last year's record let's send those articles and pictures in right away so they can make the October Issue, the deadline is the 10th of September, so Hurry . . . Hurry . . . Hurry.

Among your friends, there is one that is really good in music and has one of those wonderful things called a pleasing personality. Why not sit down for a moment and write why you think she should be selected as the "Honor School Musician of the Month." It doesn't have to be over 100 words, with a good picture. Imagine having a student from your school being the "Honor School Musician of the Month." Thousands and thousands of people will see her picture and read the story written by you, which was picked by a selected teacher committee from scores of other entries. What a thrill for your whole town. We really have a very outstanding girl this month. You can understand this from reading the article written about her. She's really wonderful, but she certainly had stiff competition. Let's see if you have a girl or boy that will be picked to be "Honor School Musician of the Month." Good luck.

If your school does not have a Teenage Reporter, who sends me about 75 words by the first of each month, then see that one is appointed, or better still, you be the reporter. Let's report your school's Music News to the Nation.

JUDY LEE

Shirley Lee Hewlett Reports On Music From Netherlands West Indies

Dear Judy Lee:

Our home is Aruba, one of the Netherlands West Indies which lies about 12° north of the equator, and 18 miles off the coast of Venezuela. This 40 square mile island is the home of Lago Oil and Transport Company, Limited, an affiliate of the Standard Oil Company of New Jersey. Our American school is fully maintained by the oil company. Our pupils come from almost every European country and almost every state of the union.

This year the company has been most generous in adding an instrumental department with 22 new instruments which the students either buy or rent. The instruments that are bought will be replaced next year and more will be added. The company also employs an instrument teacher, Miss Mary Lou Farr. She is, in our opinion, almost super-human in her efforts and accomplishments with so many beginners.

Miss Farr directs our Concert Band, our "Pep Band," a Clarinet Quartet, and a Brass Quartet.

The Concert Band has 38 members and we are all very pleased with it. On April 22 we are giving a joint concert with the Lago Community Band.

The "Pep Band" is the more experienced group. There are 20 of them. They play at our basketball games and are appreciated by the spectators.

The Clarinet Quartet is a group of which we are exceptionally proud. The members are Annette Gregersen, William Smith, Norman Owen, and Maureen Daly. We are just as proud of our Brass Quartet which is made up of Mary Jean Owen, Renton Kidd, John Engle, and Warren Norcom.

The girls at this school, some of whom have very good voices, like to sing, so the company has employed Miss Elise La Fon, a vocal director for their benefit.

At Christmas time the girls presented a beautiful program which the

(Turn to Page 63)

The HONOR SCHOOL MUSICIAN Of The Month

Each month a Superintendent and three teachers assist the editorial staff in selecting "The SCHOOL MUSICIAN Of The Month." Any school, organization, community, or individual may submit as many candidates as often as they desire. The HONOR SCHOOL MUSICIAN is selected on the basis of musical accomplishment, academic rating, personality, and student popularity. Instrumentalists and vocalists are rated the same. Submit a glossy print photograph together with 150 to 250 word article on why you feel your candidate should be selected as the nation's SCHOOL MUSICIAN OF THE MONTH. All photographs submitted will become the property of The SCHOOL MUSICIAN and will not be returned.

NORMA JEAN ALBERT of Martinsburg, West Virginia, was selected as "The HONOR SCHOOL MUSICIAN OF THE MONTH" for September.



NORMA JEAN ALBERT
Martinsburg, West Virginia
September choice of

"The Honor School Musician Of The Month"

ber. She was solo clarinetist of her Martinsburg High School Band last year. Last Fall, the band selected her to reign as "Band Sweetheart 111" for the Homecoming Football Game. Besides being an Honor Student, she was President of the Library Club, and Chaplain of the Tri-Hi-Y. She has not missed attending Sunday Church services for seven consecutive years. One of the greatest thrills in

her life came when the entire student body selected her as the most musical student in the school last Spring.

We are proud to present Norma Jean Albert as "The HONOR STUDENT OF THE MONTH" for September. She is an outstanding example of a young American student, who has enjoyed the many by-products that come from participation in school music. We know she shall go far as she enters her chosen University this Fall.

Hey Gang! ! ! Don't you think Norma Jean was a terrific choice? Now get busy and pick out a student in your school. Send me a glossy print picture, plus a 150 to 250 word story on why you think he (or she) should be chosen as "The HONOR SCHOOL MUSICIAN OF THE MONTH." The selection is always made on the 7th of the month preceding the actual publishing month, so send me your material as early as possible. Oh yes, your candidate is considered every single month, therefore the earlier you submit someone, the more chance they have of being selected. O.K.? If you want any more information, just drop me a card or letter c/o The SCHOOL MUSICIAN. I will answer immediately. . . . Judy Lee.

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 28 East Jackson Boulevard, Chicago 4, Illinois.



Have you ever seen a nicer looking group of Teenagers. They are all Presidents of the Joliet Township High School Music Department of Illinois. Here they proudly display the Class AA "Sweep Stakes" award which each of their organizations helped to win at the state music contest held in Peoria, Illinois. From left to right they are: Steve Lloyd—Pres. of the Orchestra; Peggy Ingalls—Pres. of Girls Soph. Chorus; Leon Kuhs—Pres. of Band; Dave Palmer—Pres. of Mixed A Cappella Chorus.



This is not a trick shot or double exposure of one person. It is one picture of two persons, Wynne and Wayne Harrell, twin sons of Wichita public school music director, Arthur Harrell. About the only way to tell them apart is by the way they cut their hair. Wynne (left) has a crew cut, and Wayne wears his a little longer. Wayne is drum-major for the University Band. Wynne plays trumpet for the band.

"MUSIC PEN PAL CLUB"

By Gary W. Longrie
Pen Pal Club Coordinator
702 W. Mason St.
Green Bay, Wisconsin

Greetings to all of you music students.

Hasn't the summer slipped by? Just think, the minutes you spend reading this column will never appear again. Yes, only the wary one escaped a wasted hour or day.

As I would attend a summer concert in the park, I would feel a chill with each brilliant note or chord. I'm sure most of you have experienced it. "Prof." Skarnickse would mention it to the band. It wasn't until then that I realized the power in music. Something; something that is good and reaches towards the spiritual.

Sometimes we must rely on poets for worded expressions and clearness. As one poet describes music under the stars:

*"Night shall be filled with music
and the cares that infest the day
shall fold their tents, like the
Arabs and as silently steel away."*

—Longfellow—

Before our convention can materialize we must increase our membership. We welcome any music student. You present members, see how many you can recruit. The greater the members, the more knowledge and friendship can be shared, the more we can progress musically.

I would really enjoy hearing from all of you. Write and express your opinions and suggestions, also, if there is any musical questions you would care to ask our Honorary President, Paul Lavalle, please feel free to write.

Until next month then, my friends, I and music students all over the world will be waiting for and sending those letters.

Gary W. Longrie

Active Members of the
MUSIC PEN PAL CLUB
Sponsored by the School Musician
Honorary President-Bandmaster
Paul Lavalle

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Ventura, California
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Upper Black Eddy, Penna.
Drums
4. Elsie J. Btyant
1840 South 26th Street
Louisville, Kentucky
Sousaphone
5. Bud Wilbur
920 Second Street
Rensselaer, N. Y.
Bass Horn - Accordion
6. Pat Bingamen
402 Grand Street
Middleburg, Pa.
7. Marjorie Cabbage
51 Hawthorne Avenue
Pittsburgh 5, Pennsylvania
Clarinet
8. Mary Spatafore
1090 Summerlea Ave.
Washington, Pa.
Flute
9. Marlene D. Shue
1002 Fairview Ave.
Lima, Ohio
Flute
10. Coralee Boyer
1411 West Euclid Street
Austin, Minnesota
Violin
11. Marian LUNDI
1308 West 9th Street
Ashtabula, Ohio
Clarinet
12. Jean Fisher
Tryon Road
Ashtabula, Ohio
Saxophone
13. Mariel Herlevi
Carpenter Road
Ashtabula, Ohio
Drums
15. Jeane Finsterbush
419 Hemlock Ave.
South San Francisco
California
French Horn
16. Judy Piper
1417 Ashland Avenue
Sheboygan, Wisconsin
17. Camilla Danielson
Newell, Iowa
Clarinet
18. Alice C. Riemer
Route 1, Box 18-C
Wisconsin Rapids, Wisconsin
Clarinet - Piano
19. Kathryn Lamb
305 Orchard Street
Rogers City, Michigan
Drums
20. Beverly Allen
Franklin Street Road
Auburn, New York
Piano



She's got versatility plus. Here is pretty Shirley Kells from Powell, Wyoming, who can win a superior rating on the baritone and ride like the very wind too. Shirley will enter the Wheaton, Illinois, College this fall as a freshman. She says she will take her baritone with her but plans to leave her horse back home on the ranch.



Well! Why shouldn't I play first alto; I finished before you did.

- | | |
|--|--|
| 21. Polly Spiecher
R.R. No. 4
Elkhart, Indiana
Clarinet | 24. Larry Clayton
Box 17
Sandy Springs, South Carolina
Clarinet |
| 22. Elona Ruohonin
1924 W. 11th St.
Ashtabula, Ohio
French Horn | 25. Gwendolyn Melville
Box 107
North Wilkesboro,
North Carolina |
| 23. Stanley E. Hopkins
Wakita, Oklahoma
Drums | 26. Janis Garner
Burr Oak, Michigan
Drums - Piano
(More Next Month) |

SCHOOL BAND DIRECTORS PLAN NEW NATIONAL GROUP

Acting Chairman Enthusiastic

In an exclusive interview, the Editor of *THE SCHOOL MUSICIAN* learned this summer of the planned organization of the proposed American School Band Directors Association. The Acting Chairman of the Steering Committee, (a nationally recognized High School band director) stated that a meeting was held in May, and a second in July, consisting of band directors from several states, for the purpose of discussing the needs for such an organization. All seemed to be cognizant of a "need."

In answer to the question "what are your objectives"? He stated, "Until such time as the organization of the proposed Association is effected, I feel that it would be presumptuous for me to make a statement of our objectives, as such a statement would be my opinion only. I shall be glad to give you the information when our objectives are agreed upon by the membership and incorporated in our Constitution." The Editor recognized immediately that here was a man who knew what he was doing.

The Acting-Chairman stated further, "Letters have been sent to dozens of Grade, Junior High, and High School Band Directors throughout the nation, and that the greatest majority indicate a need for and a desire to; join the proposed American School Band Directors Association. We know that there are many band directors that have not received letters, who will be interested in joining the association. We hope to reach these men just as soon as possible.

THE SCHOOL MUSICIAN will keep its thousands of band director readers informed of the progress of this newly proposed organization which promises to be national in scope.

Recreational Music Now Taught at U. of Illinois

Because a recreation director needs a special background in music to make the best use of it in his program—whether it be a playground or community center—the University of Illinois School of Music now offers a course especially designed for him.

"Recreational Music" as taught here is an excellent example of the cooperation which is becoming more and more a commonplace at the University of Illinois. Given in the School of Music, the course is required of "recreation majors" in the School of

(Turn to Page 65)

NAMM Has New Stimulating Music in Industry Posters

The National Association of Music Merchants (NAMM) has just issued two stimulating Music in Industry Posters for use in factories and industrial plants. "More and more Personnel Directors are recognizing the value of a good Employee Music Program in their organization," said Verne R. Marceaux, Director of Education Division of NAMM in a recent interview with *THE SCHOOL MUSICIAN*. He stated further, "To answer this desire, NAMM has prepared a guide for Personnel Directors on how to develop instrumental and vocal music programs for their employees."

Many school band, orchestra, and choral directors are increasing their yearly incomes by taking the initiative in developing music programs in their local industrial plants.

Any school music director desiring more information on this excellent guide, or the two posters should write direct to NAMM, 28 East Jackson Blvd., Chicago 4, Ill.

Louis Blaha Pioneer Band Director Dies

Louis Blaha, Director of the famed Morton High School Band and Orchestra of Cicero, Illinois passed away on the morning of August 1st. He was known from coast to coast as one of the leading pioneers in the school band movement of America.

He was active in the motivation of good high school bands right up to his death. On Thursday, July 31st, he was to take part in the second of the Steering Committee meetings of the newly proposed American School Band Directors Association. From the beginning of the National School Band Association (no longer in existence), he was active in committee work. As a member of the American Bandmasters Association, he ranked as one of the nation's most distinguished band directors.

Louis Blaha's living monument is his tradition for integrity in the belief that "once a band director, always a band director."

Mid-West National Band Clinic in Chicago

December 10, 11, 12, 1953

Would you like to hear 7 of the nation's finest bands present the very best in new band materials, all carefully prepared? Then mark Thursday, Friday, and Saturday, December 10, 11, 12, on your calendar now so you can join thousands of other successful Band Directors, Music Supervisors, other Musicians and School Administrators in enjoying the 1953 Mid-West National Band Clinic. Held annually in the world-famous Sherman Hotel in the heart of the big city of Chicago, this practical and inspirational Clinic seems likely to attract this year even more than the 4,000 musicians who attended last year. Music of all grades of difficulty and of all publishers will be presented at each of the seven band sessions. The Master of Ceremonies will again be the inimitable Dr. Raymond F. Dvorak, Director of Bands at the University of Wisconsin. The entire clinic is free to everyone.

Seven of the nation's finest bands, representing communities small and large, have been selected to highlight the three-day convention. The following clinics, each conducted by an authority in that particular field, are tentatively being planned: Cornet and Trumpet, Clarinet, Oboe and Bassoon, Flute, French horn, Bass,

Trombone, Marching Band and Band Pageantry, Baton Twirling, Black Light on the Gridiron and the Concert Stage, Playing of Practical Brass and Reed Ensembles, Preparing for the Spring Concert and Contest, Building a New Band Room or Remodeling the Old, The School Band in the Good Old Summer Time, The Instrumental Program from the Administrator's Point of View, and many others. The complete Mid-West National Band Clinic Program will appear in the next issue of *THE SCHOOL MUSICIAN*.

This is your chance to hear seven of the nation's great bands and pick the best music available. Music will be micro-filmed and shown on the screen as it is played. Fourteen Instrumental Clinics will answer your questions. Inspiration and practical information highlight all sessions. Plan your Christmas Concert so you will be free to attend the Mid-West Band Convention. There is a special clinic for school administrators, so bring your superintendent or principal. For a complete program and hotel reservation card, write to Lee W. Petersen, VanderCook College of Music, 1655 Washington Blvd., Chicago 12, Ill.

NATIONAL CATHOLIC BAND DIRECTORS ASSOCIATION FORMED IN JULY—NOTRE DAME

EXCLUSIVE

On July 17, 18, and 19, as a result of an enthusiastic response to a questionnaire mailing, band directors gathered on the campus of the University of Notre Dame to charter the National Catholic Bandmasters' Association.

The central theme of the conference was to "extend the basic Catholic concept of education to the field of Catholic music and to Catholic Band music in particular." Primary motives included: Catholic Bands—Their Importance and Development; Catholic Band Directors—Their Problems; and Catholic Music Educators—Their Duties and Obligations to the Catholic Student.

This organization will be discussed thoroughly in an article to appear at a later date in the *School Musician*.

Officers Elected

The following men were elected to

serve as officers for the new Association: President, Robert F. O'Brien, Director of Bands, University of Notre Dame, Notre Dame, Indiana; Vice President, Clarence Krisa, St. Ambrose College, Davenport, Iowa; National Coordinator, Eugene Leahy, Head, University Music Department, Notre Dame, Indiana; and Secretary-Treasurer, William B. Watts, Detroit, Michigan.

President's Message

Our problems are practical ones. To reach our spiritual, moral, and cultural goals we must first solve our own, down to earth problems. One aim in the 1954 convention will be to study the practical, everyday problems and solutions in order to raise present standards of both the band director and the band. In this way we may help establish new and better bands and help develop established (Turn to Page 55)



William H. Beebe

William H. Beebe Famed Writer Scores "The School Musician" Concert March

The new stirring and dramatic Concert March "The School Musician" has been composed and arranged by the famous writer, William H. Beebe. The march, which is outstandingly adaptable for football field shows, features new tonal coloring through brass fanfares, special lyrics, and production introduction and ending. A line of brass may be featured down stage with separate parts scored for simplicity of effort.

Because Mr. Beebe plans to write many new works for Symphonic Bands, the Editor of *THE SCHOOL MUSICIAN* felt that the thousands of school band director readers would like to know something of his exceptional educational and professional background.

William H. Beebe, was born in Auburn, N.Y., May 24, 1915. He comes from a family of musicians, his father having been recognized throughout New England for his outstanding work as an organist and choir director. At the age of four he became interested in piano and successfully mastered the instrument without the aid of formal instruction. He has also

(Turn to Page 50)



NATIONAL CATHOLIC BAND DIRECTORS ASSOCIATION OFFICERS who were elected at the Charter Meeting at the University of Notre Dame last July are (l. to r.): William B. Watts, of Detroit, Michigan, Secretary-Treasurer; Robert F. O'Brien, Director of Bands, University of Notre Dame, President; Eugene Leahy, Department of Music, University of Notre Dame, National Co-ordinator; and Clarence Krisa, St. Ambrose College, Davenport, Iowa, Vice President.

"Stars and Stripes Forever" — National Champions

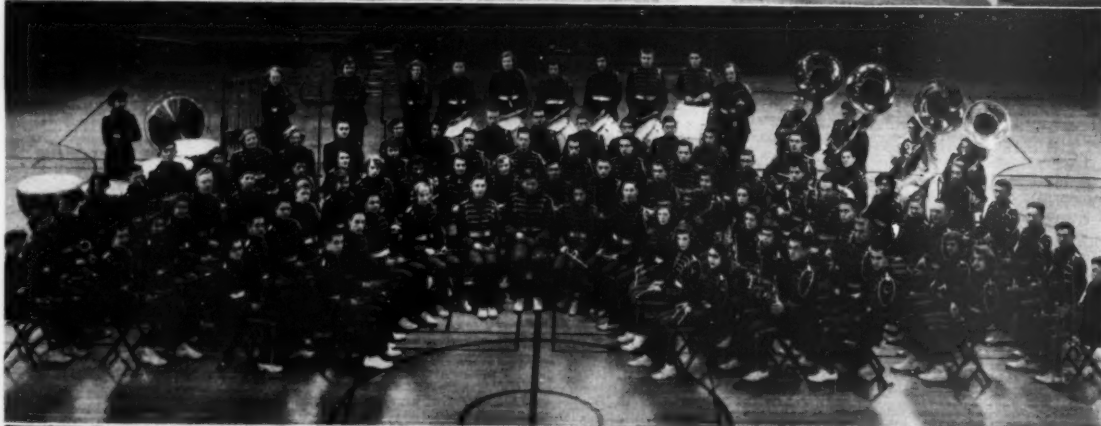
OPPOSITE PAGE →

Here are the three top winners in the "Stars & Stripes Forever" High School Band contest which was sponsored by 20th Century-Fox with the assistance of the U. S. Marine Corps.

FIRST PLACE . . . (top picture) . . . Ashland, Wisconsin, High School Band which is under the direction of Francis E. White.

SECOND PLACE . . . (center picture) . . . Natrona County High School Band, Casper, Wyoming, which is under the direction of Blaine D. Coolbaugh.

THIRD PLACE . . . (bottom picture) . . . Summit, New Jersey, High School Band which is under the direction of Harry S. Hannaford. Bands from all parts of the Nation entered this unique national contest by submitting their interpretation of John Phillip Sousa's immortal Stars & Stripes Forever March on a recording.





A National Nonprofit Educational Society

27 STATES HAVE CHAPTERS

Modern Music Masters society begins its second year of activity by serving 3-M chapters in 27 states. The national office is being kept busy answering requests for information and sending out charter materials.

NEWS FROM LOCAL CHAPTERS

3-M Chapter number 43 at Miami Sr. H.S. (Miami, Fla.) sponsored a sight-seeing trip for the chorus last spring.

Jonesboro Sr. H.S. (Ark.) Chapter number nine reports that Mrs. M. E. Blanton and Mrs. Wanda Rohulich were presented with honorary Keys. This active group has been holding weekly meetings throughout the year. Their outstanding project was a Christmas banquet honoring all music seniors.

Members of Chapter number 30 at Coral Gables H.S. (Fla.) sponsored two successful concerts last season. They will be meeting twice a month this year.

M.M.M. Chapter number 25 at Albion H.S. (Neb.) reports that a group of their members participated in the Community Chorus. The performance of the "Messiah" was the highlight of the year.

Morningside H.S. at Statesville, N.

Car. has a chapter which has met regularly once a week since their organization. Last spring they sponsored a Music Recital.

The 3-M group at Hungerford H.S. (Winter Park, Fla.) had a successful season. They sponsored a chapel program, presented a musical at their school, and gave a special concert in the community.

HOLD YEAR-END INITIATIONS

Many schools held 3-M initiations in May, many of them in connection with their commencement activities, and were consequently not mentioned in our final spring column. Chapters which initiated 25 or more members included Manual Training H.S., Peoria, Illinois; Albemarle H.S., Albemarle, North Carolina; Yakima H.S., Yakima, Washington; Maine Township H.S., Park Ridge, Illinois; and Miami Sr. H.S., Miami, Florida.

ADDITIONAL MAY INITIATIONS

Other chapters holding initiations in May were Cody H.S., Cody, Wyoming; Hermiston H.S., Hermiston, Oregon; Albion H.S., Albion, Nebraska; St. Joseph H.S., Escanaba, Michigan; Miami Jackson H.S., Miami, Florida; Toronto H.S., Toronto, Ohio; Central H.S., Ft. Wayne, Indiana; Morningside School, States-

ville, North Carolina; Carlisle H.S., Carlisle, Ohio; Salmon H.S., Salmon, Idaho; and Mt. Ayr H.S., Mt. Ayr, Indiana.

WELCOME NEW CHAPTERS

Charters were issued during the past summer to the following senior high schools: Roger Ludlowe H.S., Fairfield, Conn.; Alice Duckworth is faculty sponsor and Izabel Burgstaller and Michael German are co-sponsors; Weldon H.S., Weldon, N. Carolina, with Gwendolyn B. Dickens, faculty sponsor; Anderson H.S., Anderson, Indiana, with Thomas R. Clem, faculty sponsor, and Richard Rencenberger, Floyd Hurst and Mary Ruth Palmer, co-sponsors; and J. Sterling Morton H.S., Cicero, Illinois, C. H. Kichert, sponsor.

Two junior high school charters were issued, Fairfield Junior Center School, Fairfield, Conn., and Weldon Junior H.S., Weldon, N. Carolina. Rachel Smith and Kenneth Dunbar are assisting Alice Duckworth in sponsoring the former chapter and Gwendolyn B. Dickens is sponsor of the latter chapter.

PLEASE MENTION THE SM WHEN WRITING

VanderCook College of Music to Move to New Location

Mr. H. E. Nutt, Dean of the Faculty of VanderCook College of Music, has recently announced the purchase of property on South Michigan Avenue, adjoining the Illinois Institute of Technology, with plans to move to this new location as soon as remodeling is completed. An additional \$300,000 building is also being planned to take care of the influx of the many new students, including Korean Veterans, who will enjoy the facilities of an up-to-date Music College adjoining the campus of a large University.

VanderCook College students will take their academic courses on the campus of the Illinois Institute of Technology, a nationally accredited university, including the North Central Association, with an enrollment of well over 5,000. There will be modern dormitory space for all students, with apartments available for married couples.

VanderCook College has co-sponsored the Mid-West National Band Clinic for six years. The thousands of Directors and other Musicians who have attended these national conventions, realizing the practical and inspirational leadership this college has given the entire nation, will now unite in wishing VanderCook College a much-deserved success in its new location.



Happy indeed were these new 3-M'ers as they took office at the initiation ceremonies held at Peoria Manual Training High School, (Chapter No. 37) at Peoria, Illinois, last May. The officers pictured (l to r.): Donna Jones, membership chairman; Ellen Pierson, historian; Richard Sutton, vice president; Joseph Burdett, president; Joyce Janssen, secretary; and Charles Hill, treasurer . . . (Peoria Journal Photo).

Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

Marching Fundamentals for Baton Twirling Teams

By Fred W. Miller
San Bernardino, Calif.

Editor's Note: Our old friend Fred W. Miller has moved to 1134 Wall Ave., San Bernardino, Calif., but he is still very active in baton and percussion matters, and comes to the Mid-West each Summer for his work with The Chicagoland Music Festival, sponsored by The Chicago Tribune each August in Soldier's Field, Chicago. Fred informs us that many of his **SCHOOL MUSICIAN** friends contact him by mail at his new California home.

Any baton club, or group can easily form a marching unit. Some divide the performance as Arthur Wise, the well known band and orchestra director of Philadelphia, Pa., does into three types of exhibitions. The first is straight marching and drill for parades, the second for field and half-time performance, the third is for specialty drill and twirling acts for stage and show rendition.

The basic requirement is that the girls have an erect carriage, good posture, be able to beat time in unison with the music, and conform to **ABSOLUTE** uniformity for every detail. Thus they must all hold the baton in the same manner, at the

same angle, the fingers curled to the shaft or against ball similarly, pick up the feet to the same height, arch the foot, and lift the knees all in a perfectly precise manner.

The girls must be drilled in the basic movements. While in drill position they must know the correct position of "TENTION" "AT EASE", be able to do "RIGHT FACE", "LEFT FACE", "TO THE REAR", and "ABOUT FACE". A good method is to have **EVERY** girl in command, be given an opportunity to take the leaders position, and issue these commands. While some girls may not (Turn to Page 45)



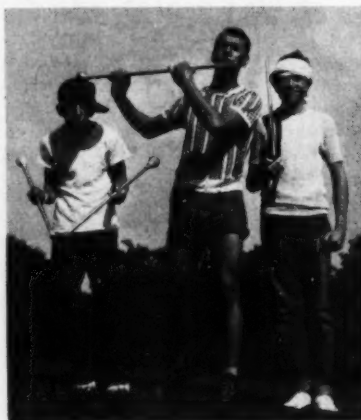
We might call this one "A Chip Off The Old Block," for here is Lelia Sousa, age 16, Grand Niece of the great John Phillip Sousa. She is head majorette of the Richmond County School Band of Augusta, Georgia, which is under the direction of Louis Friedman.

Floyd Zarbock New Drum Major—U. of Mich. Band

Drum major for the famed University of Michigan Marching Band this fall will be Floyd Zarbock, from 825 James Court, Wheaton, Ill. He will be a senior in the College of Architecture and Design.

William D. Revelli, director of University Bands, said, "Zarbock was chosen for the post following a tryout before a committee composed of himself, Assistant Director George Cavender and three band members. Zarbock, who is taking a five-year course at the University, has been a twirler for four years."

Revelli also said "two twirlers had been selected. One will be William Modlin, 1012 N. Main St., Flora, Ill., who was a twirler last year along with Zarbock. The new twirler will be Gurdon Patton, 766 North St. Mt. Morris, Mich., who will enter the University this fall as a freshman."



Did someone say "The Spirit of 76"? It does look as if Tom Moy, Jim Hines, and Tom Mossgrove, who were students at the famous Oglebay Institute Drum Major Camp were trying hard to imitate the famous picture. They did it with batons too.



Pretty little Ock You of the Orphans' Home of Korea, Cheju, Cheju-Do, Korea, is happy indeed for now her country is once more at Peace. Here we see her studying a copy of **THE SCHOOL MUSICIAN** as she prepares to teach the other four little majorettes of her Corps.

TWIRL-POOL

TEXAS—The second annual Texas NBTA State Championship twirling contest will again be held as a feature of the fabulous Texas State Fair, in Dallas. Date is October 24. Write: O. K. Anderson, State Fair Park, Dallas, Texas. Contest is open to Texas twirlers only.

NORTH CAROLINA—Majorette Toni Gill, head majorette of the Elizabeth City High School Band, was named state champion as the result of a NBTA state tourney held in Elizabeth City in early summer. Toni will represent North Carolina at the national in St. Paul next January.

MISSISSIPPI—The University of Mississippi is making extensive plans for an outstanding summer twirling camp to be called "University of Mississippi NBTA Twirling Institute. More information on this in later issue.

MINNESOTA—Tentative dates for the National Majorette contest, held annually in St. Paul, are January 30 and 31, 1954. To be eligible to compete in the national a twirler must place in an NBTA state tourney or reside in a state where no NBTA state contest is held.

Twirling Lesson

By **DON SARTELL**

"Football Season" means color and excitement. Since most of your twirling will be done out-of-doors and usually a great distance from the spectators, a well prepared twirler will add to his or her "bag of tricks" a number of field stunts—tricks that are highly flashy.

Always remember, finger movements and rolls are seldom appreciated by on-watchers who are viewing you from a considerable distance. On the other hand, flash movements, like high throws, pivots, turns, leg work and tricky full-hand moves, will win wide approval. Precise footwork will always add to a field routine.

Applause Winner

Leaps and jumps are "sure-fire" applause winners. Most leaps can be done while either marching or standing in position. Once you have mastered a couple basic leaps, you will find it an easy task to originate combinations and variations.

Eyes Front

In executing a leap or jump, don't hesitate or hold back; leap high and keep your eyes to the front. Display confidence and vitality. Extend your limbs as gracefully as possible.

Basic Move

The "Loop-under-Leg" jump is an all-time favorite, and once the basic move has been accomplished in a standing position, you are ready to execute a running "Loop-under-Leg."

Holding baton at the tip end, as shown, bring baton down and under

right leg and continue motion by making a complete loop (see illustration 1). As the ball points down, after executing loop, drop your right foot to the ground while extending left leg to the rear, and swing baton to the back (see illustration 2).

The same movement can be done on the march or while running to the front. Start by stepping quickly to the front on your left foot, and while leaping high into the air—execute the same basic move. The "Loop-under-Leg" can be done by starting under the left leg and jumping with right, also.

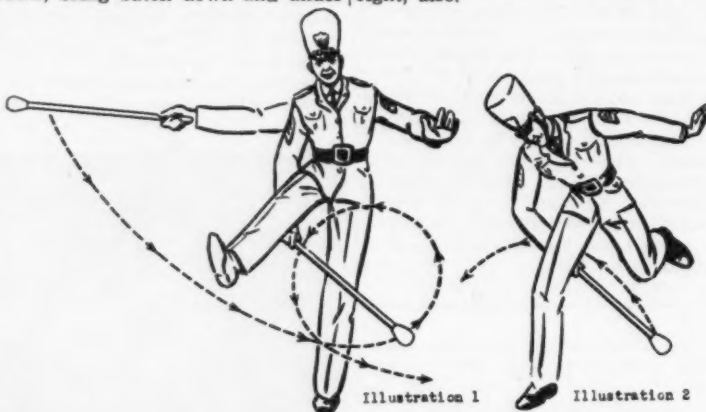


Illustration 1

Illustration 2

Hurdle Jump

Another popular basic move is the "Hurdle Jump." Start by swinging baton over head, as shown (illustration 3) and then beneath legs—while leaping high into the air (illustration 4).

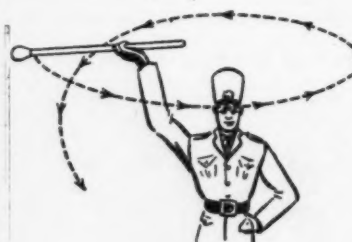


Illustration 3



Illustration 4

TWICE THE FUN! TWICE THE THRILL! SPECTACULAR

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Drum Major And Twirling Workshop

By Floyd Zarbock
Drum Major U. of Michigan Band

Send all questions direct to Floyd
Zarbock, 707 Oxford, Ann Arbor,
Michigan.

We sincerely hope that you all had a wonderful summer, and that your summer was an educational one, twirling wise, as well as one of recreation. Now you are all rested up and ready for the next school term.

Before we begin our Twirling Workshop discussion, we would like in a few words to tell you the portion of our summer that pertained to twirling.

As you may recall, in our May Twirling Workshop we pointed out the merits of continuing to twirl on through the summer and the values of twirling camps. We were very fortunate in having an opportunity to work with twirlers from a good cross section of the country. Actually our work took us to Tennessee, Arkansas, Illinois, Louisiana, and Texas.

For the purpose of emphasis, we would like to tell you how the boys

and girls from these states felt about twirling camps and other interesting aspects of twirling. First: They all agreed that the camps were definitely worth while. Second: It was a common thought that summer camps should definitely be continued. Third: The majority of the students felt that the majorettes and the drum major should not only know how to strut and march, but that they should also be able to twirl and that they should understand such closely related arts as: flag swinging, rope spinning, gun spinning, and also, and probably what is most important to the band director, they should have a good understanding of music. Fourth: When asked about the "football season majorette," (those majorettes that twirl only during the football season), and whether or not a majorette should continue twirling after the football season is over, we had a variety of answers. Basically, however, every student agreed that theoretically one should be a twirler the year around and that naturally means practicing the entire year, as opposed to practicing only during the marching season. Fifth: We brought up the subject of uniform styles and what is or is not appropriate and for what occasion. As you can imagine, an intriguing discussion followed. Many good ideas were brought forth

(Turn to Page 40)

Send the Pictures
of Your Drum Majors
and Twirling Corps
to the SM Editor



Here is handsome Freddy Weber, age 9, from Momence, Illinois, who has won 9 trophies and 9 medals in just 2 years competition.

THE EXTRAS YOU CAN HAVE

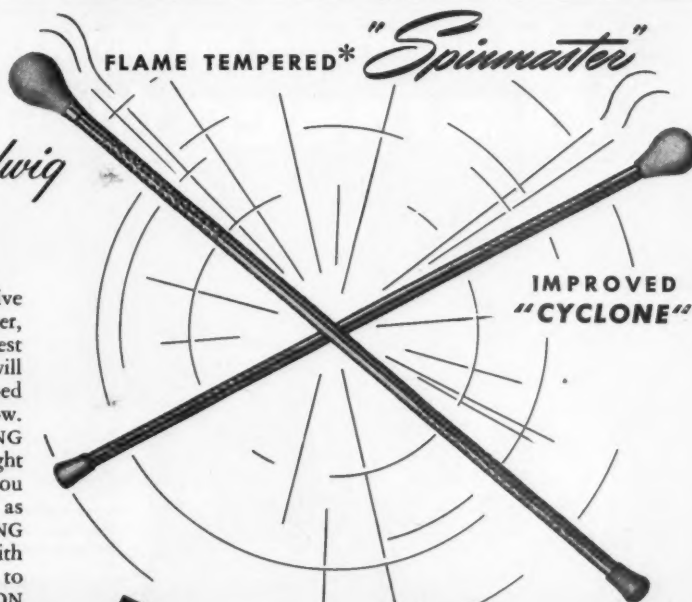
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Get this well illustrated, informative folder now. "How to Choose a Baton" tells you how to select the right baton length and diameter to help you perform better, easier. Address department 903.



Leedy & Ludwig
ELKHART, INDIANA



The Percussion Clinic



By Dr. John Paul Jones

Of all the students affected by the opening of school in September I imagine the happiest are those who have a part in the school band and orchestra—and while not a part of this column, I must include the school chorus and glee clubs. These organizations are indeed the *service* organizations of the school. They are not seasonal nor are they temporary in their work. Many school organizations function for a few months then hibernate for the rest of the year. Some must reorganize and recuperate each September as a new club. But not so with the musical organizations. They are the first active in the Fall and the last to appear in the Spring.

This column is particularly addressed to the band and orchestra and especially to the percussion sections. The writer has during the past years followed the progress of a great many column readers through high school and on into college—and a

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 221 1/2 Broad St., Albany, Ga.

mighty satisfying feeling it is. But now lets talk drums.

New Recording

Before I go farther let me recommend to you a new drum recording recently put out by Mr. Haskell W. Harr, well known teacher of drums. This is an excellent recording and is especially good in that it illustrates and follows through actual drum lessons in the Haskell W. Harr Drum Method, Book II. The recording covers the 26 rudiments plus four drum solos including the famous "Downfall of Paris". This is a 33 R.P.M. recording and sells for \$3.95 complete with Drum Book No. II, and may be ordered directly from Mr. Harr, 645 Union Avenue, Chicago Heights, Illinois.

While talking about Mr. Harr, let me suggest that you obtain a copy

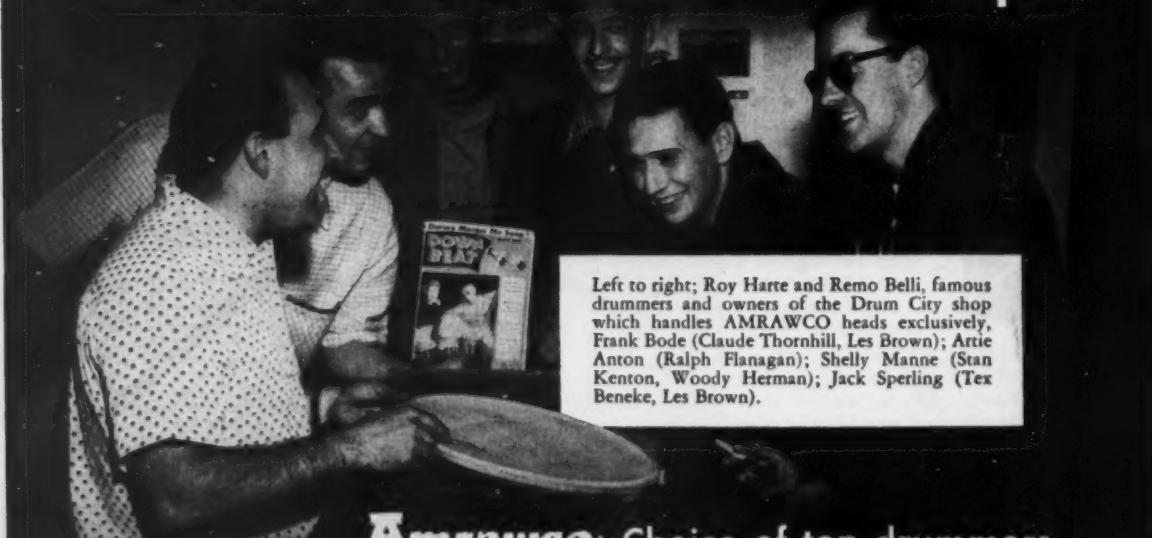
of his "Drum Solos with Piano Accompaniment" Books I and II. Book One is elementary and Book Two is advanced but both should be in your personal library and certainly in the school band's library.

Your Equipment

This first column for the new year must, if a clear conscience is to be maintained, stress the condition of percussion equipment. This is almost an annual thing but from the letters I receive too many drummers fail to care for their equipment properly. For the life of me I can not figure this out! For two reasons our equipment should be kept in tip-top shape—first, because equipment in good shape is easier to play and second, because you should have pride in your outfit. And of the latter, if you are not proud of it for Heaven's sake get out of it!

As one young drummer asked: "What do you mean by care of equipment?" let me explain. I mean by

Headline drummers agree with Hollywood's "Drum City" owners that
"Amrawco drumheads are tops!"



Left to right; Roy Harte and Remo Belli, famous drummers and owners of the Drum City shop which handles AMRAWCO heads exclusively, Frank Bode (Claude Thornhill, Les Brown); Artie Anton (Ralph Flanagan); Shelly Manne (Stan Kenton, Woody Herman); Jack Sperling (Tex Beneke, Les Brown).

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this statement that all playable equipment should be kept in first class condition. Torn heads should be replaced immediately; old heads should be replaced when they have lost their life, when they have reached the point where dampening them does not seem to restore life then they should be changed; keep all moving parts, rods, thumb screws etc., well lubricated. Do not use oil as it may get on the heads. Use vaseline or petroleum jelly but only enough to do the job, wiping off all excess grease. Take off all rods and see that they are straight. One of the great faults of drum tension can be paid to rods in poor condition. You may be surprised at the number of rods on your drum which are crooked or out of line.

A similar going-over should be given the bass drum, both concert and marching.

Other equipment should be replaced or repaired according to its condition. This is especially true of drum slings—and more so of bell lyre slings. Too often these items are never thought of until the first football game and then it is too late. There is nothing more sloppy than a poorly slung drum or bell lyre.

While I am on drum slings—please do not sling drums too low. Last year, especially during contest time I saw a number of drums slung down around the knees and the poor kids were

practically dragging the drums on one leg. I can not agree with this kind of slinging—it is neither practical nor good in appearance.

Indoor Equipment

During the Fall you should pay attention to that equipment which you will use later in concert work. Check on the bells, the marimba, vibraharp or vibraphone, and all the traps such as tambourine, tom-tom, wood block and other such equipment. Get this in good shape and you will be rewarded during concert time.

The Tympani

Finally, check over the tympani. See that heads are in good shape, that heads can be drawn down evenly all around; lubricate all moving parts and shine or clean the bowls as well as other metal parts of the instrument.

This should be a fine music year—let me hear from you and I will do my best to answer your questions. Also let us have pictures of you and of your percussion section. It is good to be with you again and I am looking forward to a fine year with you during '53 and '54.

The Band Stand

(Starts on Page 24)

served as Instructor of Theory, U. S. Navy School of Music. This composi-

tion was written in May 1947.

No. 24 *John J. Morrissey, Papaya*. For Solo trombone and Band, by the Tulane University Band, the composer conducting, New Orleans, Louisiana, April 30, 1953.

No. 25. *Lyndol Mitchell, Railroad Suite*. (I. John Henry; II. Lonesome Whistles; III. Brave Engineers—in preparation) Performed by the Ohio Intercollegiate Festival Band, Thor Johnson, Guest Conductor, Kent State University, Kent, Ohio, May 10, 1953.

Program Note: Lyndol Mitchell is a graduate of Western Kentucky State College and the Eastman School of Music, Rochester, N. Y., where he is at present a member of the Department of Theory and Composition. His compositions have been performed by the symphony orchestras of Toronto, Rochester, the Canadian Royal Conservatory and others.

No. 26. *Wallingford Riegger — Music for Band, Opus 52*. Performed by the University of Louisville (Ky.) Concert Band, the Composer conducting, May 5, 1953.

Program note: Composed late in 1952, having been commissioned by Pi Kappa Omicron, national band fraternity, *Music for Band* has the form of a prelude and fugue. Its unusual features are tone clusters and the prominence given the contrabass clarinet. It is written in the atonal idiom.

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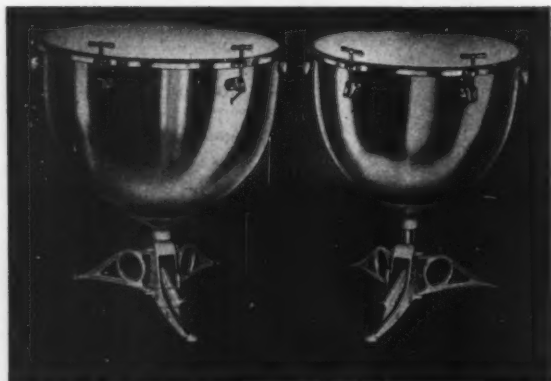
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Drum Major Workshop

(Starts on Page 37)

and rather than enumerate them at this time, we would like to devote an entire Twirling Workshop to the question in the future.

There were many other interesting points brought up such as team twirling, fire baton twirling, and the problems of the band director in regards to his or her majorettes and drum major. We will try to elaborate more on these subjects in later discussions.

Now for the immediate concern, that of the forthcoming marching season. If at this point you would just stop and think a minute of the biggest problem of the twirlers, drum major, band, and the band director, all combined in one enormous problem, you would most likely come up with the same stumbling block as we did. We feel that the problem is one of cooperation. In other words it is one of integrating the above four parties so as to create a magnificent performing unit.

A few pointers on cooperation may be an aid to you. First: Remember that your temper is yours and that no one else wants it. Second: Be willing to go more than halfway, for you will soon learn that it will benefit more people than if you had not done so. Third: Put yourself in the other persons position so that you can have a look at the potential problem in a little different light. By doing this you will soon learn that you are not the only person that has problems. A final point to keep in mind is that a team or band or both can be no better than its worst performer.

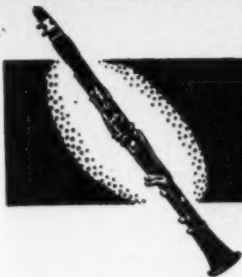
In our next discussion we would like to talk on the subject of strutting routines and their place in football shows. Many students have offered ideas for this subject and we know you have some yourself.

Many of our readers and other interested people, several of which were band directors, have suggested that we expand our Twirling Workshop to include the art of drum-majoring. We feel that this would be very helpful and we are planning to include drum majoring in our discussions just as soon as all necessary preparations are made.

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The Clarinet Corner...

By David Kaplan

Send all questions direct to David Kaplan,
Director of Music, Reynolds Community
High School, Reynolds, Illinois.

Back To School

1. Check instrument. The wise student will have played his instrument throughout the summer. This, as has been mentioned frequently in these columns, will serve the double purpose of keeping both player and instrument in reasonable shape. The clarinet must now be examined for sticky keys, tenons, corks, and pads. The director may scrutinize the clarinets but a competent repairman should be consulted.

2. Purchase of a new clarinet. Many schools have found it expedient for their beginners to rent instruments from a musical house rather than to purchase new ones outright. Those students who have satisfactorily completed the beginning lessons will be in line for their own instruments. A good clarinet will now be necessary for sound advancement. Many good instruments at varying

prices are available. Most manufacturers offer in addition to their top line one or two less expensive models. All reputable manufacturers and music dealers are anxious to please. The student should not generally attempt a purchase without the considered opinions of his teacher, director, and/or music dealer.

Used clarinets can work out very well. Economical buys may be obtained after careful investigation. Be CAREFUL; consult a specialist when considering a used clarinet. He will check for cracks, worn out parts, etc. Many students have achieved very fine results from reconditioned instruments—GOOD reconditioned instruments.

3. The Player. Mr. Director, be patient with your players who have taken a long vacation from their horns. Their enthusiasm to get going again must be tempered by slow procedures. Thoughtful practice of not too long hours is recommended at first. As the embouchure regains some of the old strength the practice sessions may be increased. Let us not do things too fast at first. If the tongue or tone does not sound well please do not invest in mouth pieces or other devices. Bide your time until the student has managed to get back in shape. The director would do well to check the EMBOUCHURES of his clarinetists. POOR EMBOUCHURE IS THE ROOT OF MANY EVILS, i.e., bad tone, faulty intonation, sloppy tongue.

Summer is a good time to experiment with your players; here you MAY find the time to investigate embouchure troubles, another mouthpiece, or some new reeds.

Now that the above is off my chest let me welcome you back to the fold. I do hope you had a pleasant and interesting summer. Let me hear from you; your questions and suggestions are always welcome.

NAMM Convention

To me the July convention of the Music Merchants, held in Chicago at the Palmer House, was interesting and stimulating. It would be advantageous for instrumental people to attend these events. The latest improvements, changes, or additions in instruments are eagerly explained and one gets the opportunity of ex-

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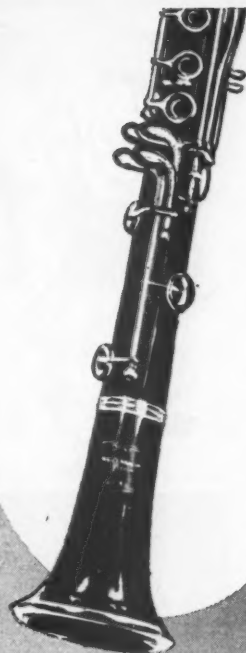


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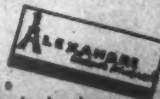
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amining the merchandise at first hand. I played many different clarinets, examined reeds, looked over the prices, and found the company representatives to be, on the whole, courteous and informative. To the educator who wants to keep tabs on just what is going on in the manufacturing world I would suggest taking in an NAMM convention. Several of the companies have made extensive use of their education department; the material turned out by these departments should merit our close attention.

What About the Music Contest?

I might as well get into the fracas by my own motion rather than be drawn into it later on. Certainly there are certain aspects of the contest that bear close watching if not complete censure. Would it be best to dispose of the contest as some have advocated? With all of its faults the contest does have good points and is capable of many more. Rather than dispense with the contest why not take the existing model and fit it to present day needs?

Have you found this situation—a hurried judge listening to a hurried contestant? The contestant arrives on the scene after some months of intense practice. The nervous student is hurried into the contest-room minutes before the event and leaves immediately after. In some cases a student rarely hears any other soloist or ensemble.

Now the playing has ceased and anxious hours must be spent before the rating is posted and the rating sheet received. Unfortunately the student receives a rather scanty sheet. Perhaps a few words or some irrelevant material is offered. Now in many cases I have seen rating sheets which have been thoughtfully considered. Items like embouchure, reed, and interpretation have been soundly discussed so that the student has an idea of what to strive for. The judge who writes sparingly is doing the youngster an injustice.

The selection of judges must be an important matter. I wonder whether some contest managers give this factor the importance it deserves. Judges are sometimes appointed to rate events in which their experience is limited. They could be better used in events of their specialty. It would be a wise idea for the State, County, or Region to procure a list of music educators in their vicinity together with their fields of specialty.

What is the answer to these problems, and I realize that I have touched only a few? In many localities the contest-festival is accomplishing much. Readers of the February issue (1953) will have noted in Mr. Al Wright's column the good things being done in Florida. Judges down there confer with the students after the performance. Here, real advice and counselling may be obtained. In

Florida and other places judges are carefully selected and if their comments are not sufficient these judges may not be around next time. A good idea would be to emphasize to the student that he should hear as many of the other players as is possible. There are directors who will not permit this on the grounds that undue nervousness might be caused. I would be inclined to permit a bit of nervousness for some real listening experience.

The workshop idea could stand more investigation. Perhaps at the local or regional contest the judge could demonstrate some pertinent points or lecture on common faults, etc. A discussion among players would be interesting. Would it be at all possible to organize in this fashion—a group of contestants ALL seated in the particular contest room, each hearing the other, the judge patiently putting each at ease, the judge commenting after each event and/or at some convenient time later in the day?

Certainly not all localities hurry their judges or contestants, nor select incompetent judges but where this is done improvements are necessary. The contest has in many instances stimulated a fine music program and has been administered in certain areas in the most professional manner. The contest with all of its faults is a great stimulator and if properly used it can be in accord with the highest ideals of music education.

New Music Reviews

We have much to report in the way of new music. Many materials have been received throughout the summer, materials that will take at least several issues to report. The late Simeon Bellison edited a substantial amount of educational material for Ricordi. One of these publications will be discussed in this issue along with a fine new edition of Kjos, one of Jack Spratt, and a publication of Belwin.

* * *

Twelve Duets—Mozart—edited by Simeon Bellison G. Ricordi. \$4.00. 1951.

Simeon Bellison, one of the country's great clarinetists, died last May. Mr. Bellison was solo clarinetist of the New York Philharmonic for many years. His influence as a teacher and editor was and still is far reaching.

These duets were originally written for bassethorns. They are divided into three groups, four in each group. Interesting to note is that these duets may be played in various combinations. Extra parts are included for viola, English horn (or French horn), bassoon (or cello)—these all being the second part. A flute (or violin) first part is also included. Thus besides the clarinet duets, the young student may, with some transposing, obtain some very wonderful ensemble experience. Fine musical experiences here and highly recommended. There



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are many opportunities for interpretive playing. Great technical difficulties are not found in this excellent material. Grade 3-4. More Bellison editions next month.

Concert Trios for two clarinets and piano—edited by George Waln Kjos. \$2.50. 1953.

A significant publication this, one that we have needed for quite some time. George Waln has transcribed some really outstanding music. Bear in mind that this is an album of chamber music—trios—not a collection of duets with accompaniment.

Included among the transcriptions are works of Bach, Corelli, Handel, Loeillet, Quantz, Rabaud, Dancla, and

Boisdeffre. Five of these works are taken from the original for two violins and piano, two more from flute, oboe, and piano, one each from two flutes and piano and flute, violin, and piano.

This album offers the student rich musical experiences. Breadth of line, phrasing, and interpretation are apparent in the Adagio of the Bach or the Andante of the Handel. The rollicking Vivace of the Bach and the Rabaud Sherzo will call for good tongues.

Collegiate and public school people will want this edition. It meets a real need. No extreme difficulties here in any of the parts. Grade 4-5. Beautiful material and highly recommended.

Melancholy for Eb Alto Clarinet—by Maurice C. Whitney Jack Spratt. .80. 1950.

The literature for alto clarinet is certainly not over crowded. Any new materials for this instrument, therefore, should warrant our investigation.

The first part of the solo (4/4—three flats for alto) is in a moderately slow tempo, eighths and quarters. There is here a chance for interpretive playing. In the second section, poco piu animato, the flats are canceled; sixteenth note passages occur calling for some tonguing. The number ends with a return to the first slow section.

The range of this solo covers g (below staff) to c (above staff). A good part of the range is thus exploited. Many have felt that the alto clarinet is not receiving its just emphasis. Perhaps with more materials the instrument can fulfill its expectations.

Mr. Whitney has done some very nice things for ensemble and larger organizations. This solo should prove useful for contest or recital. It has no great difficulties. Grade 3-4.

Teaching Techniques of the Woodwinds—by Harold G. Palmer Belwin. \$2.00.

Instrumental teachers will find this text quite useful. As a text for the teacher-in-training, for the public school teacher, non-woodwind teacher, or for that matter the woodwind teacher this book will be a great aid. Items discussed are: embouchure and care of the various woodwinds, fingerings, reed making (double reeds), etc. This book should find its way into the woodwind class of the collegiate music education department.

More reviews next month.

Clarinet Analysis, No. 3

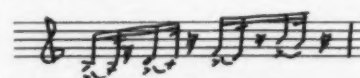
(Starts on Page 19)

maintained throughout the next eight measures until a sustained crescendo is started at measure 183. This crescendo keeps increasing in intensity until a climax is reached at measure 189.

The passages commencing at measures 195 and 201 are generally started slowly and are gradually accelerated until they are in tempo at measure 198 and 204. The staccato in these three octave runs must be short and crisp. At measure 219 the mordents are played



Measures 223 and 224 are executed as if written,



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Measures 234, 236 and 238 are played legato, as were similar measures in the beginning of the Rondo. The trills and mordents in measures 243 and 245 are executed in this manner,



The *meno mosso* at measure 257 is, of course, played somewhat slower than the preceding part of the Rondo. This section, which offers the clarinetist an excellent opportunity to display his virtuosity, must be played with exacting rhythmical care. The tenuto shown over the first note in measure 258, and similar measures, must be observed and the note slightly prolonged. The notes having dots over or under them are played short.

At letter K, the runs are played with a strong tone and must not be rushed. Generally, each succeeding run is played slightly louder than the previous one.

Because the student may encounter some difficulty in playing the passages of the *Piu Vivo* with the articulations that are shown in the printed part, it is recommended that the articulations be altered to



The last nine measures are marked *Presto*. While this marking is not shown in the Baermann edition, it has much to recommend it, providing that the clarinetist has ample technique to cope with this tempo. However, the passage must not be allowed to become muddled in articulation. The trills in the fourth measure from the end of the movement are each struck with the tongue and forcibly accented. Full value is given to the quarter notes in the last two measures.

Bugle and Drum Band

(Starts on Page 21)

ment given by all concerned. How many times this reflection was made after some public occasion: "We were glad to have the drum and bugle band. Without it, we might as well have called the whole thing off." And that is in addition to the pride and happiness that many a youngster has felt while parading with the corps, and the hopes of the still younger ones who crowd down the street around the players, dreaming of the day when they too will blow that horn or beat that drum. . . .

Marching Fundamentals For Baton Twirling Teams

(Starts on Page 35)

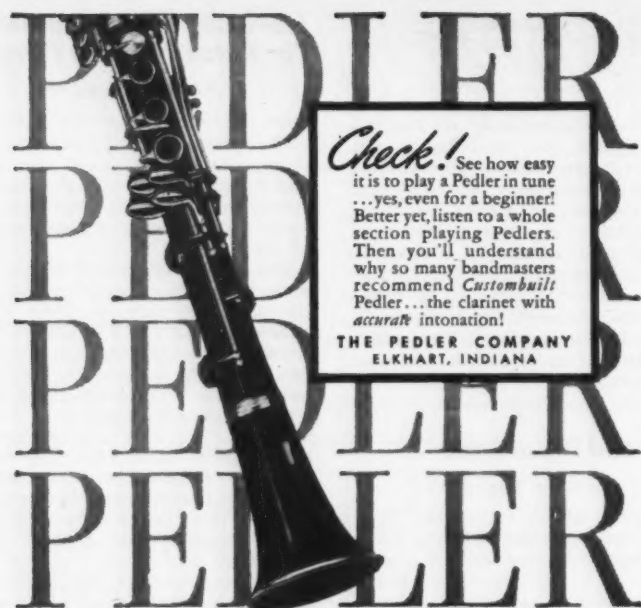
have the voice or bearing to become unit leaders, the very fact that they in turn have had others obey them will impress them with the need for speedy and implicit obedience. Let every girl take her turn at this phase of drill.

The commands should be given in a firm, loud voice, and in rhythm to the marching cadence. Thus in the simple command "TEN-SHUN" the spacing should be similar to a marching beat, with a slight accent on the last syllable. This is important. Compounded signals should NOT be run together. The first syllable can be held slightly—as it is the preparatory signal to enable your drill unit to anticipate that a command is coming. Help on this can be gotten from the ROTC boys, or an efficient Army veteran.

Once the unit is assembled into either groups of fours, or as some do with small teams, into a front of threes, all commands should be done with military dispatch. No more milling about or stuff like; "Girls, move over here, there, back, etc."

It is also important to space a baton unit properly as to depth and facings. Baton twirlers need more room for

(Turn to Page 46)



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Marching Fundamentals For Baton Twirling Teams

(Continued from Page 45)

movement, and twirling activity than members arranged in band formations. Your depth of file must be equal to the facing front, or you will pile up ranks on the turns. Pivot moves of course must never "float." Teach the pivots to nail down their pivot points with absolute precision.

Hold the twirling routine down to what EVERY girl can do well. If you do have one or more solo star twirlers that you wish to feature in exhibition with the team—let them take a spotlight position—while the team also does a fitting background type of twirling movement. Here is where a duet, or trio can also do it's specialty. The presentation of the specialty act must be done quickly, no hitch or scramble from ranks, and the act must also get back into position quickly after this feature performance. Practice these features, and spot the specialists into the formation where they can come out, or go back into the unit with a minimum of movement.

(TO BE CONTINUED)

Adult Piano Classes

(Starts on Page 18)


fore the six weeks summer term was over.

The University offers three adult piano classes during the week and on Saturday and offers two adult piano classes by extension at El Campo, Texas, and Freeport, Texas. The Freeport extension class is especially interesting since 12 occupations are represented in this one group of twenty-five persons and includes a petroleum dealer, a bookkeeper, an accountant, a secretary, a bus driver, a librarian, an industrial vocational teacher, a school principal, classroom teachers and several housewives. The community interest and response in these classes is growing very fast as is evidenced by the many requests for more classes.

The equipment used in the piano classes on the campus consists of 12 pianos and 10 movable keyboards. Thirty-six adults perform at a time with three at each piano, the remainder of the students using the keyboards and taking alternate turns at the pianos. There are five pianos in one extension center and ten in the other.

These large piano classes are very stimulating to the teacher as well as to the students and they fill a need that exists in all communities. With the cooperation of piano dealers such groups could be established in schools and communities in all sections of the country and everyone could have the opportunity to do what he frequently wants to do, play the piano!

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Field Shows—Perspective

(Starts on Page 23)

ing a football game.

This was the beginning. Intrigued by this fact, Robbie went home and spent the remainder of the night trying to explain the *why* of this to himself, and to find the *REAL* answer to the problem.

As a scientific principle of *perspective*, which we knew (ex. two adjacent yard-line stripes appear to come together as do railroad tracks) this was it; but how can you apply this to *drawing* formations, and how do you *know* that you are right?

Finally, in discussing this, the idea of arriving at the formation *IN* perspective was thought of; then the real solution came: the word *ON*. Draw the idea *ON* the perspective, and transcribe it to the flat or bird's-eye field, place the musicians in those places or spots and it *must* be right.

Thus were the *PERSPECTIVE* Plotting Charts born.

To prove this point, the Freeport High School Band was used as a "guinea pig," and formations were plotted according to the charts. The examples shown here definitely demonstrate the magnitude of this "new approach."

Only one formation (Church) is shown here, but any idea can be improved similarly.

Several of the Field Formation Series were used, as were also many other ideas and figures. Each was worked out on the chart and transcribed to the bird's-eye field. Musicians placed in these positions made the formation clear.

In the old way, no one ever saw anything exactly as we planned (except possibly a bird flying about one mile high directly over the 50-yard line) since this was distortion to everyone—in varying degrees. Now we can be *sure* that it will be perfect in at least one spot, and, in general, much more satisfactory to anyone sitting anywhere between the 25-yard line stripes. Since this is the usual placement of football field stands in most schools, this should be the answer to having these people "see what we want them to see and what they want to see."

Further, knowing these things, we can now plot properly so that at almost any height (above head-level) the people will see our efforts properly, and not in distorted shapes.

Since this is new, a new way to "cover-off" had to be taught, and the idea of lining up on yard-lines was discouraged. Yard-lines are still used as guides, but we do not stand on them for verticals. In general, formations become more easily discernable if the horizontals are quite closely packed together, and verticals are spaced much farther apart.

As you will notice from the ex-
(Turn to Page 64)

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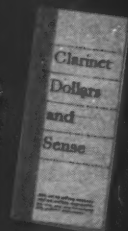
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The Band Forum ...



By Daniel Martino, A. B. A.

Send all questions direct to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

School Band Administration

We have come once again to that pressure-full season when the school band conductor finds himself pre-occupied with varied and multitudinous administrative problems. Each conductor is aware of these problems, and each, in his own way is seeking to solve them. However, in the conduct of our respective band programs through the years, we have conceived administration to be, more or less, a means to an end; we have felt it to be the means by which we could operate and maintain those elements which are for the most part physical and mechanical in nature. Sears states that (band) administration "needs a sounder and more widely understood philosophy as well as a more comprehensive and thorough analysis and interpretation of facts of practice if basic principles are to be developed and distinguished from mere tricks of the trade".*

What is administration? Generally, it is a word that implies conduct, execution, regulation and direction. Simply stated, it is the *management*

of people and things. For our purposes, administration takes on a deeper and more significant meaning. Our interpretation of it should be based on the premise that the justification for the school band—possibly the only justification—is the contribution that our band program can make to the spiritual, mental and physical developments of our individual band students—the "heart-head-hand"—if you please. The manner in which we execute our band work is one of the best possible evidences of the values we foster. We will give of ourselves to our program and activities in proportion to the importance we attach to them. What distinguishes a quality school band program is the character and operation of its administrative machinery, which should be geared to make every phase of the program contribute maximally to the wholesome education of band members. The role and

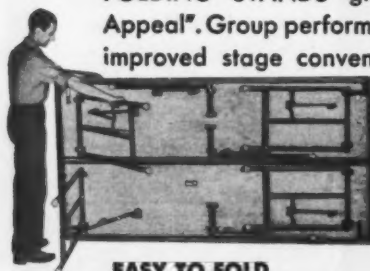
nature of the school band's administrative process in student life and the effect of this process on student scholarship and conduct are of great importance in band training. To believe less is to admit what many of us are unwilling to concede—that the school band, by its very nature and character, has no legitimate place in elementary and secondary education.

What are some of the elements that make a school band program "GO"? What are these elements that we might consider in solving our administrative problems this fall? We are cognizant of the fact that no two school band programs operate and function exactly alike. However different our respective workshops, there are some guiding principles or formulae that can be common to all of us. We know that school band administration is not built out of some "super power, but rather out of the needs of organization, direction and leadership to be found by an analysis of the job to be done". If we know what this process is, we not only can learn it, but we can determine what

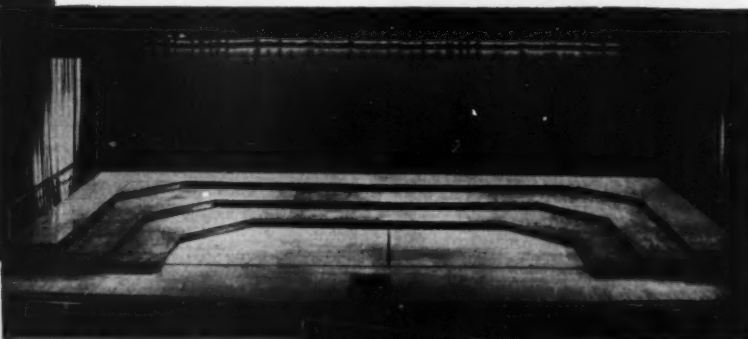
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forces to use to energize it and what form this process is to take in the management of our band members and in all things that concern them.

Sears has given a very scholarly description of the five distinctive principles which would serve as effective bases for the administration of our school bands. They would be particularly appropos in the setting up of a band program at the beginning of the school year:

1. **PLANNING**—This means *thinking*, getting ready to decide.
2. **ORGANIZATION** — Concerned with band *personnel* and *paper "machinery"* (i.e. forms).
3. **DIRECTING**—This involves *factors*. How does each factor function, and how do your band members react to what is to happen?
4. **COORDINATION**—This process has to do with band members—objectives, materials, ideas, procedures, time, place, etc. It is the *heart* of your school band administration.
5. **CONTROL**—This affects our personal and professional ethics and social proprieties, especially as they concern our work. We employ certain devices and techniques in controlling the school band program.

Let us reemphasize the fact that administration is merely a means—not the end. We set up administrative machinery so that we can engage in those activities that are truly educational, musical and conductorial, and engage in them without the harassment of great numbers of administrative details. Our job is to educate young people in our bands and prepare them to serve as worthy and useful citizens in the society of tomorrow. We claim, and rightfully so, that the school band has done, is doing and will continue to do essentially that. **ALL BEST WISHES FOR ANOTHER GREAT YEAR OF MUSIC.**

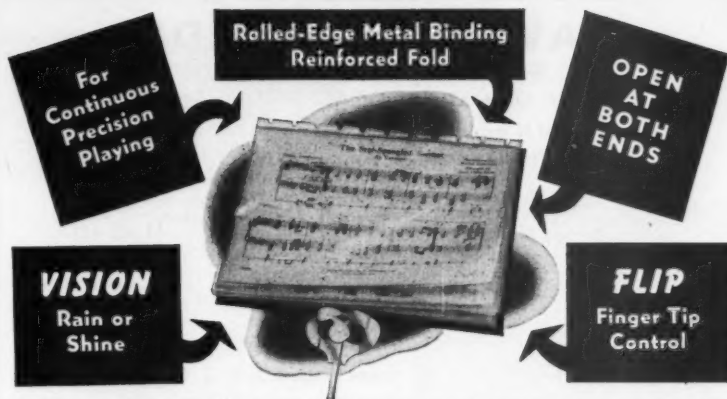
*This column is based on ideas contained in, and quotations are taken from, **THE NATURE OF THE ADMINISTRATIVE PROCESS**, Jesse B. Sears, McGraw-Hill Book Co., N.Y., 1950.

A Memo to My Readers: I have been granted a year's leave of absence from Indiana University to work on a Ph.D. degree in Music Education at the University of Kansas. Kindly address any correspondence to me at R.R. No. 4, Lawrence, Kansas.

Hamilton Music Stands Receive Magazine Award

(Starts on Page 8)

is awarded to manufacturers whose products have been exhaustively tested by an independent testing laboratory. In advising Krauth and Benninghofen of the award, Parents' made a particular point to thank the company for their cooperation in making possible a study and evaluation of the stands.



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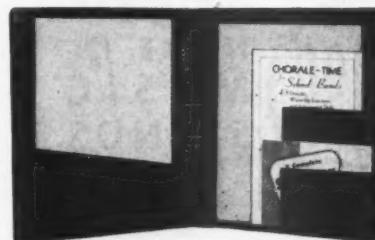


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WILLIAM H. BEEBE

(Starts on Page 32)

taught himself to play trumpet, trombone, string bass, and all the members of the saxophone family; in addition to organ.

Mr. Beebe moved to Connecticut at an early age and his elementary school training was in New Britain, Conn. He then attended Wesleyan University in Middletown, Conn. where he became actively interested in arranging and orchestrating. His career was interrupted for a time with a tour of duty in the United States Army. He advanced himself until he became conductor and arranger for the 8th Armored Division Band stationed in the European Theater.

Mr. Beebe's first professional job as a musician and arranger was in the trumpet section of the orchestra of Mitchell Ayres who is presently conductor on the Chesterfield Show starring Perry Como. It was a short step for Beebe from the popular field into the radio and recording field. During the next few years he arranged for such outstanding radio and television shows as the Coca Cola Program, RCA's "Music America Loves Best Show," The Seven Up Show, Kraft Music Hall, and the Frances Langford-Don Ameche Show. He has arranged for such outstanding recording conductors as Hugo Winterhalter, Henry Rene, Russ Case, and Mitchell Ayres, and for such artists as Perry Como, Gladys Swarthout, Robert Merrill and many other recording, radio and television personalities.

Mr. Beebe's ambition is to continue his studies in the composition and orchestration field with the eventual aim of writing serious compositions for symphonic orchestras and bands. He is keenly interested in furthering the development of outstanding and instructive arrangements and compositions for bands and orchestras of the school level.

Mr. Beebe, a bachelor, lives on his farm in Old Lyme, Conn. and commutes to New York City to fulfill his many commitments.

For further information on his great new Concert March, *THE SCHOOL MUSICIAN*, write the editor of the magazine, or direct to the publisher, Educational Music Service Inc., 147 W. 46th St., New York 36, N.Y.



By B. H. Walker

Greetings, Brass Friends: Hope you have enjoyed a pleasant and profitable vacation with all of your summer hobbies, music and camp experience, besides some good practice on those brass instruments. Here it is September and time to get into the swing of things for the best school year yet, musically and otherwise.

Column Covers All Brasses

This new title, *THE BRASS WORKSHOP*, begins a new endeavor on the part of your columnist to cover all the brass instruments more fully than in the past rather than emphasizing chiefly the trombone, cornet and trumpet. We shall discuss special problems as related to the French Horn, baritone, basses, mellophones and alto horns as well as the trombone, cornet and trumpet. Some columns will be devoted to certain fundamental problems as related to all of the brass instruments, while other columns will be devoted exclusively to the problems of an individual instrument in this family. I now hope to enlist the friendship of the players and teachers of all the brasses and invite the baritone, bass, French horn, mellophone and alto horn folks also, to write me about your playing and teaching problems.

Send all questions direct to B. H. Walker,
Director of Music, Gaffney High School,
Gaffney, South Carolina.

Types of French Horns

There are many types of horns. The Sansone Company alone builds about thirteen models with many of them representing different types. Ordinarily there are those built in single F and Eb, single Bb, double horn in F and Bb. Other models include single horn in F, E and with quick changes to Eb with four valves, single horn in Bb with fourth valve change to A, single horn in Bb with five valves with extra slide for A horn, the double horn in F and Bb with four valves and the double horn in F and Bb with five valves. There are others, but many of them are becoming obsolete and these are some of the ones in general use in American bands and orchestras today.

The old tendency was to use the Eb slide on the horn in playing band parts and the F slide when playing orchestra parts. The newer policy, however, is to leave the horn in F and transpose the Eb music as found in band parts one-half step lower, changing the key accordingly, which is the effect of adding two flats or subtracting two sharps. The natural horn in F is about twelve feet, three and one-half inches long, but the use of the Eb slide increases the length of the horn somewhat and therefore makes it harder to blow and poorer in response of tone. The most modern controversy now sweeping the country is an argument by many that the Bb single horn should be used exclusively in band and orchestra parts and, especially, on the first and second parts since they contend that it is 28 inches shorter than the F horn, easier in response for high notes, and that the tone quality is clearer and more brilliant.

The serious horn student must sooner or later learn transposition, so it is suggested that the beginners start on F horn with F slide and after about one year's experience begin the study of transposing Eb parts since some band arrangements do not have F parts. If the mellophone is used as a pre-French horn instrument it should be pitched in F and the student should play F parts for about six months before changing to French horn. After about one and one-half years' study of the horn in F and after Eb transposition study is well under way, the player of first horn



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parts may be introduced to the study of the double horn or the Bb single.

The double horn is a combination of Bb horn and F horn built into one instrument with the same mouthpiece and equipped with a thumb device which automatically switches the instrument from F to Bb in the upper register where the notes are difficult to produce on the F horn. Many artists believe that the tone quality of the F horn is some better than that of the Bb in the high register, but this (if it be true) is offset by the difficulty of making the high sounds. The switch from F to Bb horn is usually done somewhere between A (second space) and D (fourth line).

In recent years many directors, school and professional horn players are switching to the use of the single Bb horn rather than the single F horn. This is especially true of players of first part, where there are insufficient funds to purchase a double horn. Lorenzo Sansone, former horn instructor of the Julliard School of Music and solo hornist at one time with many of the most famous symphony orchestras in America, says regarding the Bb single horn:

"Shorter tubing results in easier blowing. Being a fourth higher than the F horn, the high register is more easily obtained. The Bb horn is more brilliant and carries better as a solo instrument or in orchestra work. Technical passages are easier to execute. . . A prediction is made to the effect that in a few years from now the F horn will become obsolete."

Chief arguments against the single Bb horn have been that the low notes are faulty as far as intonation and response are concerned and that muting is difficult in the low register. The relative merits in tone quality of the two instruments is still a debated topic but most modern musicians choose the Bb quality on high notes rather than contend with faulty response afforded by the F horn in that register. When the hand is inserted all the way in the horn for stopped horn effect, on the F horn the pitch sounds one-half step higher forcing the performer to transpose one-half tone lower in order to play on correct pitch. When using the Bb horn in the above manner, pitch is raised three-quarters of a tone making it impossible to transpose exactly in pitch when playing stopped horn.

Today, however, a modern five valve horn has been invented which clears up this difficulty. In 1914 Lorenzo Sansone invented a Sansone single Bb, five valve French horn, which, he claims now has a complete range of over four octaves, which is more than any other model made. He claims all the notes in low register produced on the F horn plus many more not possible on the F horn may be secured with good in-

tonation on the new Bb which has two extra valves. He says this five valve single Bb horn will play all muted notes in tune without transposition, all half step trills easily played, and that the harmonics are eleven in number, four more than found in other type horns.

In this model of horn the tubing has been lengthened from 16 to 23 feet and two extra keys added making five in all, which he claims has solved the low note problem and completed a range of four octaves without changing horns as when playing double F and Bb. I would like to point out here that the cost of this five valve single Bb horn costs about the same as the double horn. However, the Bb three valve single model can be purchased at about the same price as an F single.

Letter of Inquiry

Mr. T. N. Brown, Band Director from Greenwood, South Carolina, writes:

"Have read with much pleasure the interesting articles in **THE SCHOOL MUSICIAN**.

Although I have taught and played most everything invented for band work, I have not used the Bb French horn.

Could you give me some information concerning this instrument? I read that it is much easier for beginners to play—being shorter of tubing they can 'hit' the notes easier and clearer... Would appreciate your advice in this matter."

My Answer

Thanks for your letter concerning the Bb single French horn. I have not entirely made up my mind yet as to the relative merits of the single Bb horn as compared with the single F horn for all parts of all registers. Of course, if you have the finances for securing a double F and Bb horn for use on the higher parts, you will probably be safe in using it, since I believe it still ranks ahead of the single F and probably ahead of the single Bb when considering the low notes as well as the high ones, or you might try using the single Bb for the first parts and the F single for the other parts.

A good single Bb is about as economical as a good single F and it is much cheaper in cost than a double F and Bb horn. The difference in tone quality of the Bb single and that of the single F is middle and high registers is very slight and the Bb responds much easier and clearer on the high notes. The Bb single is weakest on the low notes unless you use the five valve improved Bb with four octave range which costs approximately as much as a double F and Bb. Hope this will give you some light on the relative merits of these types of horns as I see it.

I would like to welcome horn players and directors everywhere to

write me your opinions on this much debated subject.

Thanks for listening. See you in October.



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(Starts on Page 8)

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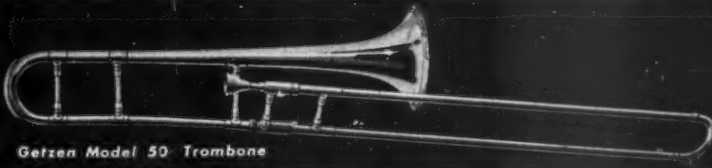
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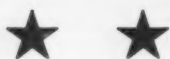


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By Rex Elton Fair

Greetings to ALL

Here we stand on the threshold of another New Year, AND—

We may all do well to remember that we get out of life, only that which we put into it. That our successes and failures must be measured by the manner in which we assume our responsibilities and obligations, there can be no doubt. Most of us have been taught that: According to our teachings, our natural talents and accomplishments, we should attempt to take our *place* in the world. As a matter of fact—so it seems to us—we might do better, should we narrow our concentrations to that of our world, or that is to say *your* world, the little world in which you live. Figuratively speaking, there might be little accomplished by attempting to bestow upon the whole world, that which seems to be most helpful, enlightening, uplifting and generally beautifying, BUT—Should you attempt this as an application to your

Send all questions direct to Rex Elton Fair, 957 South Corono St., Denver 9, Colorado.

own world, the one within which you live, then your chances of desired success are greatly enhanced.

When—in this regard—your ambitions have been attained, then you will have proven that within *your* little world, everything has been grand and glorious. This, in turn, is sure to be most influential for that which is good as concerning generations and generations of individuals that must live in their own little worlds, or at least find their beginning there. Bach, Handel, Beethoven, Mozart, Wagner, Quantz, Aristotle, Washington, Franklin, Lincoln, Longfellow and many hundreds of others built creations within their own little worlds that have inspired millions upon millions of people to better thoughts and to better ways of living. That their fine examples have spread all over the one BIG world that we know exists, is ever in evidence.

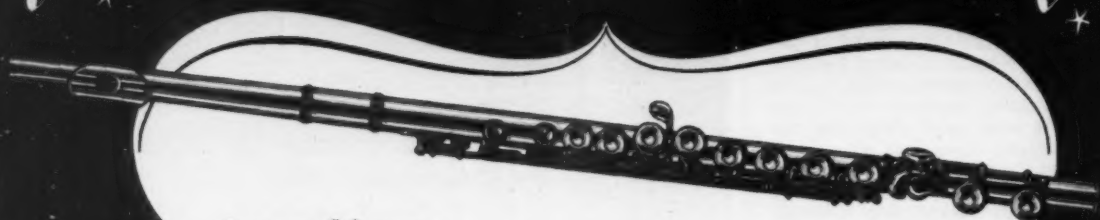
Original Flute Solos Recommended as Recital or Contest Numbers

We are hoping that all of you who may be contemplating the preparation of flute solos for such use will start studying your chosen ones at very earliest convenience. Please keep this in mind: Most all nervousness preceding any performers appearance as a soloist is caused by lack of confidence in himself. That is to say that: He may be fearful of forgetting, or may be in doubt of his ability to play some difficult passage in a fine clean manner. When preparing a solo for public appearance be sure to remove all doubt and fear by making *sure* that there are no such measures to so annoy you. Go about "cleaning up" all such measures just as you would to clean the dirty spots off your otherwise beautiful living room rug. We mean by that: it will be well for you to concentrate on each passage that causes you any anxiety as to your ability

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to perform it perfectly. It was in this column in the SCHOOL MUSICIAN that we went into great detail as to how to make up Rhythmic Patterns for the purpose of concentrated study that should make all passages comparatively easy to play. These suggestions of such application appeared in the December (1951), January, February, April and June (1952) issues. If you have not consulted those columns we do wish that you might do so, AND—following such experience, we should like to have a line from you telling us of the result. But there! Our enthusiasm prompted by sincere desire to offer you as many helpful suggestions as possible has been the cause of our deserting the compilation of "Original Flute Solos" as promised you at the beginning of this paragraph. Anyhow: Here they are:

(Next Column Please)

National Catholic Band Directors Assoc.

(Starts on Page 32)

bands in our parochial systems.

It will be a pleasure to work with Vice-President Kriesa, Secretary-Treasurer Watts, and National Coordinator Leahy during the forthcoming tenure. I am sure our important, formative years will be solid and strong because of these capable people.

I want to thank you for the faith you have shown me by granting me the office of president. I am proud of it and I will use it zealously to further the cause of the Catholic Bandmaster and the Catholic Bandsman.

Further information can be obtained by writing Robert F. O'Brien, President, National Catholic Bandmasters' Association, Box 76, University of Notre Dame, Notre Dame, Indiana.



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Composer	Album Leaf	Grade	Publisher
Wagner	The Woods Serenade	II	CB
Fair	Minuetto in Old Style (Flute Method Bk. I)	III	Cole
Fair	Valse di Encore (Flute Method Bk. II)	III	Cole
Fair	Menuet #2	III	Cole
Fair	Bourree	III	Cole
Fair	Tarantella	III	Cole
Chopin	Nocturnes Op. I and II	III	CB
Fauré	Andantino	III	GS
Gluck	Scenes from Orpheus	III	CF or CB
Handel	Sonata #4	III	CB
Kuhlaue	Menuette	III	CB
Labato	Venetian Serenade	III	CF
Mozart	Andante Op. 86	III	CF or CB
Pessard	Andalouse	III	CF or CB
Woinberger	Sonatina	III	CF
Koechler	The Butterfly	IV	CF or CB
Brouwer	A Message of Spring	IV	BH
Bach	Sonates Nos. 1 to 6 inclusive	IV to VII	CB
Handel	Sonates Nos. 1 to 7 inclusive	IV to VII	CB
	Note: The Bach and Handel Sonates may be had in Book form, each book containing all of the original Sonates for Flute and Piano		
Mozart	Concertos in D-G-C	IV to VII	CB
Ganne	Andante et Scherzo	V to VI	CF
Griffes	Tone Poem (Very difficult)	VII	GS
Chaminade	Concerto (One of the most beautiful)	VI to VII	BH
	Note: If beautifully done with preservation of perfectly balanced tonal color, certain triller fingerings must be resorted to. If in doubt, please write R.E.F.		
Quantz	Concerto	V	CB
	Note: A most delightful number and not too difficult. Thanks to Harry Bettoney for "re-publishing" it at the request of your columnist.		
Molique	Concerto Op. 60	V to VI	CB
Fair	Via Crucis—Flute solo unaccompanied.	VII	Cole
	Note: This number is descriptive of the Ceremonial Rites of the Penitentes of our great Southwest. It is—in certain phrases—most difficult to play, but very popular with professional flutists everywhere.		
Enesco	Cantabile Et Presto	VI to VII	And
	Note: This solo is numbered among the most beautiful and interesting ones that Mrs. Fair and I have ever used in recital. There are very few difficult passages contained therein—no false fingerings should be applied.		
Le Clair	Concerto #3 Op. 7. A lovely one it is.	VI to VII	And.
Hanson	Serenade Op. 35	VII	C.F.
	This number was originally written for Solo Flute, Harp and String Orchestra by Dr. Howard Hanson of the Eastman School of Music. Even though written in a modern vein, the "seasoning" as such, does not annoy your columnist, who is of the "old school" and does not favor modernism in music. This is probably due to lack of modernistic education, or something.		

Key to Publishers

BH—Boosey-Hawkes, 43 West 23rd St., New York, N. Y.
 CB—Composers Press, Inc., 853 Seventh Ave., New York, N. Y.
 CF—Cundy-Bettoney Co., Hyde Park, Boston, Mass.
 Con—Concord Mus. Pub. Co., Inc., 20 West 47th St., New York, N. Y.
 K&K—Kay and Kay Mus. Pub. Corp., 1658 Broadway, New York, N. Y.
 GHM—Gamble Hinged Music Co., 218 South Wabash Ave., Chicago, Ill.
 CF—Carl Fischer, Cooper Square, New York, N. Y.
 Mil—Mills Music Co., Inc., 1619 Broadway, New York, N. Y.
 And—A. J. Andraud, 2871 Erie Ave., Cincinnati, Ohio
 Pro—Pro-Art Publications, 36 West 24th St., New York City, N. Y.
 RU—Rubank, Inc., Campbell Ave. at Lexington, Chicago, Illinois
 Bar—C. L. Barnhouse Co., Cor. High and L. Sts., Oskaloosa, Iowa
 CFS—Clayton F. Summy Co., 321 South Wabash Ave., Chicago, Ill.
 Alf—Alfred Music Co., Inc., 145 West 145th St., New York, N. Y.
 OD—Oliver Ditson Co., 1712 Chestnut Street, Philadelphia, Penn.

Note: Please place this "Key to Publishers" among your files. Reason? We have received many "Review and Reference" copies of Flute Solos, Woodwind Ensembles, Director's Scores, etc. The listing of these

with our comments have been—owing to lack of space—limited to a comparatively few. Future columns as published in The SCHOOL MUSICIAN will eventually include all of them.



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The String Clearing House

By Angelo La Mariana

Send all questions direct to Angelo La Mariana, Western Michigan State Teachers College, Kalamazoo, Mich.

"Keeping Them Sold"

Greetings! Every year about this time, I find I waste considerable time and paper trying to find a better way of saying "Welcome back—hope you really had a fine summer and are ready and anxious to return to school and musical activities again". Frankly even though the words are pretty simple, they do say what I mean and so with your leave, I'll plunge into strings directly.

For the last several years, "Selling Strings", "Strings on the March" and other similar phrases have dotted the pages of musical magazines, pamphlets and articles. As a matter of fact, a year ago for the September 1952 Issue of "The School Musician," I devoted this column to an article along those very lines.

I think all of us string people (with due humility) have done a pretty good job on placing the emphasis on strings, with good results. The string growth in public and private schools has been quite encouraging. This does not mean we can afford to "coast along" for continuous effort must be forthcoming. We can't afford to lose ground in any direction and yet curiously enough because of our conscientious efforts, a new problem has arisen.

Not too long ago, a very earnest young teacher told me that after careful approach and planning, she had been able to do a pretty credible job on selling strings to her school. In fact, her choice of method and material, plus her personal enthusiasm all added up to a better than average reception of strings. "What then", I asked, "was her immediate problem?"

"Keeping them sold" she answered. Realizing after the first enthusiasm has worn a little thin, something else must replace it, I appreciated her problem. Reflecting, I realized I too had to cope with the same situation and felt it is very likely a matter which requires our attention most of the time.

My own personal experience over the years has taught me that it is unwise to permit even a very temporary period of loss of interest after the student has commenced string playing. My answer to the young lady in question was to the effect we must make every effort to maintain lively interest and that in my opinion, small ensemble playing could be the answer.

From the very first day of the first string class, I try to inject some feeling of ensemble playing both in and out of school. Young children especially like to do things together, for that matter I imagine the same holds true of oldsters. I usually enquire if an older brother or sister, Mother or Dad, or playmate is a pianist. I urge the children to play together with them. Meanwhile, duets, trios etc. are certainly to be encouraged.

I believe the small ensemble en-

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ables the beginner to hear himself as well as the other players. Since there is no real "leader", the players are obliged to keep together by listening to each other. In a very great sense, the leaning is toward independence from the teacher rather than subordination to him.

Being a part of a small ensemble emphasizes initiative (even for a beginner) as well as individual intelligence. While school orchestras naturally hold their own highly important place in the scheme of things, they tend to encourage group cooperation and cannot give the student freer type of cooperation demanded for the small ensemble player.

Playing in such a group also acts as a motivation for the beginner to practise. He naturally wishes to keep up with his group and be efficient in his part. Such a desire to measure up is of two fold benefit. He has a social incentive as a group member and a personal incentive in so far as it is his responsibility to carry the burden of his part. (By small ensemble music here, we mean more than one player to a part as differentiated from Chamber Music where only one player performs a written part.)

Perhaps an even greater value of small ensemble playing for the beginner is the value of an introduction to Chamber Music. For small group playing is the logical pathway to the open door of Chamber Music, which in my opinion can be one of the lasting and most enriching experiences of all musical activity. I believe if a love for Chamber Music is instilled in the beginner, he will never forsake music and his entire life and daily living will be considerably enriched.

Although I honestly feel that small ensemble playing is perhaps the greatest single contribution to musical stimulation if it is coupled with understanding and enthusiasm on the part of the teacher, its benefits are increased.

Another means of keeping the beginners interested or "sold" is through a really good bulletin board. Not a dusty affair with a few stray clippings of long past activities but a really current one stressing the musical items particularly appealing to the group. Children are interested in other children and their accomplishments. A Board devoted to youth and young peoples' musical achievements and activities will be far more interesting than a review of last week's Opera News. Encourage the children to bring in clippings too. Sometimes a good cartoon will humorously drive home a good point. Also use the board to post musical activities of your school, community concerts and other music activities in advance.

With Television available in most areas today coupled with radio, the teacher can acquaint his classes with those programs dealing with music.



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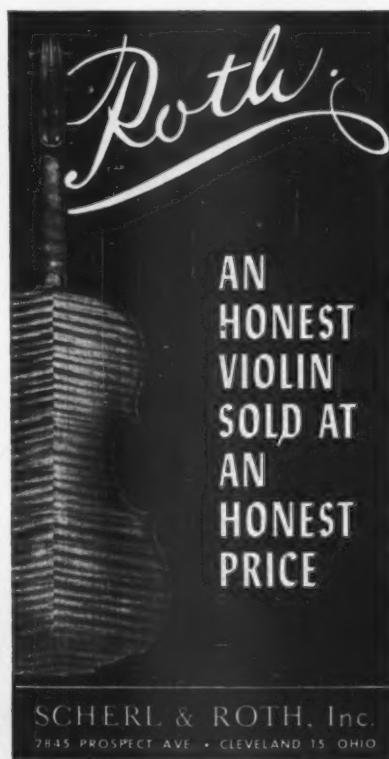
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There are many educational programs to be heard and seen (Ford Foundation's Omnibus has had good musical contributions as an example for T.V.-ing) if discrimination is used.

Although nothing can top personal participation in a group, listening has its place and if it is at all possible to arrange student tours to symphony concerts or to import chamber groups, by all means do so. Recently a friend told me that he asked his college Freshmen to attend a local symphony concert as part of course work and he was appalled to find it was a "first" experience for many of them. Sounds fantastic but it was actually so. He reported many students had heard name symphonies over the air but felt quite a different reaction to being able to see and hear them firsthand. Many parents are the soul of cooperation, while others almost discourage musical activities. Planned concert attendance will enable children from non-music backgrounds to enjoy such concert experiences.

Any other means of keeping students musically aware are good and worth a "try". I know one teacher who devotes an hour a week to his students for the purpose of listening to recordings in his home with refreshments following. Another has found the organization of a Music Club (with officers and membership pins etc.) has had very good results. I recall personally resorting to rather odd tactics myself. It was my first teaching job. The school was poor and the instruments in disrepair. No funds were available so I asked the students over and we "repaired" instruments, chalked pegs etc. True I did most of the work but the students were most interested and much more careful with their instruments after that. We also mended music and remade and relined some cases and over cups of hot cocoa later discussed aspirations and problems. I had no lagging of interest that year and now looking back as I write this, I believe I learned a few things too.

Perhaps keeping 'beginners' interested is a challenge but never more than that for almost any teacher being aware of the far reaching benefits of a life lived with music as opposed to one without, will redouble his efforts.

The staggering rise of juvenile delinquency, the stress on mental health because of the mounting tensions of to-day's living, the "ready-made" entertainment of T.V. and Radio which eliminates the need for music in the home and in the community as past generations knew it, all make us realize the highly important place music should take in our lives.

So, when we first encourage a small child to play an instrument and foster a true love for playing a musical instrument for both musical enjoyment and relaxation, we are doing more than teaching the mechanics of music, we are giving him something to live by and it is worth our most ardent efforts.



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By Bob Organ

Back to School

Here we are again at that time of year when we say "How in the world did the summer go by so quickly"? At least that is the way I feel about it. I had planned so much to do this summer but some how just didn't get it all done and here we are on our way back to school.

Personally, I've been extremely busy through the summer months just past and will have to get back to Fall routine in order to let down a little. On the other hand who ever heard of letting down during the opening of any school term. I guess we just "can't win for losing".

All joking aside—to me the opening term of any school year is *very interesting and important*. In general we are all moving into higher grades, which means we are going to make more acquaintances, new friends, new routines for classes, different activities, more responsibility, etc. This all adds up to quite an order. I always have the feeling of getting a fresh start which means a lot of things are going to happen.

For these many new interests we must of necessity be prepared for what may come our way. By this I mean—in continuing our work or studies on our respective instruments we will be taking on more responsibilities. Some of us who have been playing second parts will now be playing first parts. Many will be just beginning and so on down the line.

I don't know that we of the DOUBLE REED clan have any more problems than players of other instruments. They are in general, possibly, just a little different in many respects. Of course our reeds are always a problem until we learn something about them. The trimming to suit the individual presents one problem; being suited to the particular instrument upon which they are to be used is another problem. This will be news to many of you as well as a new

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experience, especially, to those of you who are just beginning. Those of you who have been playing for some time have no doubt learned that it is impossible to put any DOUBLE REED on an instrument and be sure that it will play for you without requiring some trimming or attention. The reed is our number one problem.

Our number two problem of course is the instrument itself. The finest reed without an instrument to put it on is of no value whatsoever. Let us reverse this for a moment and we will find that the *Instrument and the reed are inseparable* when it comes



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My point is this—we can have a very fine instrument and a perfectly good reed, but if the instrument is not in good playing condition we are again at a loss to produce music. Having our instrument in good playing condition to begin with and seeing that it is kept in good playing condition is a MUST for good performance. In general it saves many headaches.

For the beginning student—Your band director or private teacher, whichever it might be, will of course see to it that your instrument is in good playing condition; also that you have a properly fitted reed.

To you who have been playing for some time—I believe that *you should accept this responsibility*. First of all, you should know the instrument well enough to know what to expect from it. Secondly, you should have had experience enough to know whether or not your reed is right for you. If not, have your teacher or band director trim it for you. Better yet—if you do not already do so—learn to trim or make them yourself. This is by far the most satisfactory method in the long run.

One more suggestion for the instrument itself. Many of you will be starting out the school year with an instrument that you have been playing on right along, possibly all through the summer, you will have no problem. However, if you are going to use one that has been idle all summer, it is possible that you may have a little trouble for a short time. Your band director or teacher can readily detect this. The pads dry out when the instrument is idle and it can be, that they will slightly swell after you play on the instrument for a while. This usually develops ONLY into a case of *adjustment*, but can cause trouble.

Under all conditions we are all out for the same purpose. Advancement in musical education, be it music in general, an individual performer on some particular instrument, a part of a group or unit, band or orchestra, soloist, small ensemble, or what not. The person who has been through the mill, so to speak, is certainly in a better position to keep the growing student in the right channel. This of course is your band director or music teacher. These people have all been through the mill, as the expression goes, and are certainly more aware of pitfalls than one who hasn't had such experiences.

In general this is my thought in going back to school—play fair with your colleagues, your band director, your music teacher, with yourself. From personal experience I've learned long ago that one can cheat himself far quicker than any one else can. What I mean is this—you can't fool your band director nor your pri-

vate teacher musically. You have either practiced or you haven't—the results of your performance will prove this. No other explaining need be done.

As a final word—let's out do ourselves this year and see how much more enjoyment there is in what we do and accomplish. You will be all the happier for it. Let me hear from you. So long for now. See you next month.

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By Robert F. Freeland

During the coming school year, it will be my aim to tell you about A-V materials that will be of interest to all our readers. The Band, Orchestra, Choir, Voice, and General Music Classes will be considered. We do not forget the young musicians and try and give listings of interest to them also. The music lover and collector will also be given consideration. Please feel free to send any questions you might have concerning audio-visual materials. I will answer all inquiries as soon as possible.

Films

Salute to Sousa. One color film. 10 min sound, 1953. Free-loan, National Music Camp, Ann Arbor, Michigan.



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A three hundred and fifty piece band at the National Music Camp, Interlochen, Michigan, performs Sousa's compositions, including "Stars and Stripes Forever". This film is recommended for junior high school, senior high school, college and adult. *Symphony Under the Pines. One color film. 22 minutes, sound. Free-loan, National Music Camp, Ann Arbor, Michigan.*

A film that will award much enthusiasm to high school students. Made at the famous National Music Camp, Interlochen, Michigan. A complete performance of Tchaikowsky's "Romeo and Juliet" fantasia by the large National High School Orchestra. The performance takes place in the new Kresge Assembly Hall, given to the Music Camp by the S. S. Kresge Foundation. The motto "Dedicated to the Promotion of World Friendship Through The Universal Language of the Arts" will long ring in the viewers mind. Highly recommended. For purchase apply to address above.

Filmstrip

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Recordings

Gould: Latin-American Symphonette & Barber: Overture to "The School for Scandal", op 5, Adagio for Strings, Op. 11 & Essay No. 1 for Orchestra, Op. 12. The Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. One 12" long playing recording, Mercury MG40002. \$5.45.

This recording will be most welcome by lovers of music. It has been unavailable for some time. It will be most useful in the General Music Class in the Latin-American Unit. It was completed in 1940 and is one of Morton Gould's most popular scores. The four movements are marked Rhumba, Tango, Guaracha and Conga. A fine recording. This high fidelity at its best.

The three works by Samuel Barber have been beautifully recorded. Dr. Hanson gives an excellent reading and the orchestra is most brilliantly recorded. Highly Recommend-



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of years past.

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Contrabandistas de Ronda and others.
Granados: Three Spanish Dances &
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motion picture. Whether you have seen "Melba" on the screen or not, this disc will prove popular. The recording is not as good as if they were individual studio recorded. Satisfactory and recommended.

Piano Music of Villa Lobos. Ellen Ballon at the piano. One 10" disc LP, London Gramophone LS No. 531. \$4.95.

A fine recording of keyboard music in the Spanish idiom. The content included: A lenda do Cabocio; Vamos afraz da serra calunga; N'esta rua, n'esta rua; O Polichinelo; Dansa do indio branco; Plantio do Cabocio; Festa no serto. Recommended.

Spanish Piano Music. George Copeland at the piano. One 12" disc. MGM No. E-3025, \$4.85.

A long playing disc of much consequence. Piano music by Albeniz, Pittaluga, Nin, Infante, Mompou, Laparra, Falla, Turina and Granados. Surface is rather noisy. Performance is good. Recommended with reserve.

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Four Spanish Pieces by Falla, "Aragonesa", "Cubana", "Montañesa", "Andaluza"; the Ritual Fire Dance by Falla and The Nineries Suite for piano by Turina. Recommended.

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Shirley Lee Hewlett —Netherland East Indies

(Starts on Page 28)

audience liked very much. There were two soloists—Sarah Ann Smith, an alto, accompanied by the chorus singing "Christmas Everywhere," and Thea Peeren, a soprano, singing "O Holy Night."

This spring the music students are going to present a Spring Festival. They have not yet chosen their music for it, but they have a large repertoire from which to make their selections.

Sincerely yours,

(signed) Shirley Lee Hewlett

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Field Shows—Perspective

(Continued from Page 47)

amples, the one (new way) makes the formation appear to be standing up right in front of you, and although the musicians are not evenly spaced, they appear to be. The other (old way) is sort of scattered about, and "holes" appear where the students are improperly placed. Although the students are spaced evenly, they do not appear to be.

If you have a Band of 250 players, perspective is not such a problem, since shoulder-to-shoulder formations can be seen and recognized if they are large enough and wide enough so that one line does not obscure another. Further, in large stadia (seating 25,000 upwards) where there are seats completely around the oval, no formation can be set up which will look perfect from every seat in the stands. The best effect here would be pin-wheel precision drills or similar movements, if you feel that you should not perform directly to any one side of the stands.

The Freeport Band is proud to be listed as the first Band to try this perspective approach. We all feel that this has merit, and will be a tremendous help to thousands of Bandmasters to make satisfactory appearances with small Bands and low stands, and is an important addition to the present literature on the whys and wherefors of Show Bands.

I suggest that you try this new way, and prove it to yourself. Do not be discouraged if your first efforts are different or if it seems peculiar to the Bandsmen, since they are trying it, too, for the first time. However, in a very short time you will begin to produce understandable formations, possibly for the first time for you. It IS worth the effort, and you will agree.



Choral Show

(Starts on Page 25)

to the Ball Game," in which number the group rode down the aisles on bicycles. "Mocking Bird Hill" amusing and contrastingly done in hill-billy style delighted the audience who were invited to join in the singing. The park gates closed on a romantic scene staged to the chorus singing of "The Old Lamplighter." The moon appeared as the curtain closed on a dimly lighted stage where couples in formal attire lingered under the lamp-posts. Added attractions were the dancers interpretations of "Singin' in the Rain," and a soft shoe dance to the Boys' Octet harmonies of "By the Light of the Silvery Moon." An instrumental ensemble staged a rehearsal of "Carolina Moon" which they were preparing for the evening's band concert in the Band Shell.

No other type of program is as much fun as this show in which every individual accepts such genuine responsibility and in which every member has her moment before the footlights.

In a community where public relations is an important part of the total program and purpose of the school, this activity has proved valuable. What is more, long after the final performance is over, the melodies will be heard over and over again on field trips, in club meetings, at parties, around the camp fire, and at home.

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(Starts on Page 31)

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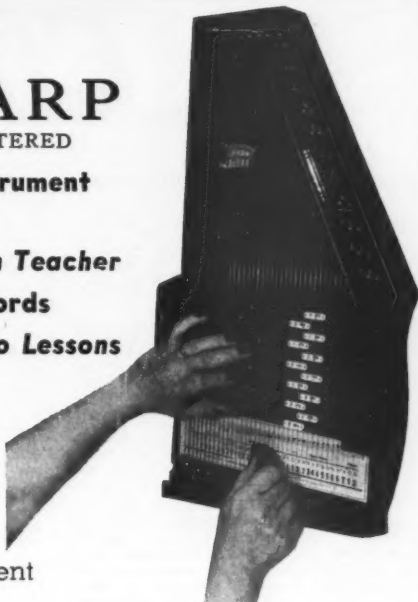
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